LIBRARY OF CONGRESS
00020435744

Class _____

Book _____

PRESENTED BY

_____

P. OVIDIUS NASO.

P. OVIDII NASONIS
METAMORPHOSEON
MDCCCXLVIII

THE

METAMORPHOSES

OF

PUBLIUS OVIDIUS NASO;

ELUCIDATED BY

An Analysis and Explanation of the Fables,

TOGETHER WITH

ENGLISH NOTES, HISTORICAL, MYTHOLOGICAL, AND CRITICAL,

AND ILLUSTRATED BY

PICTORIAL EMBELLISHMENTS:

WITH

A CLAVIS,

GIVING THE MEANING OF ALL THE WORDS WITH CRITICAL EXACTNESS.

BY

NATHAN COVINGTON BROOKS, A. M. 1809-1848

PROFESSOR OF THE GREEK AND LATIN LANGUAGES, AND PRINCIPAL OF THE LATIN HIGH SCHOOL, BALTIMORE.

PHILADELPHIA:
GRIGG, ELLIOT, & CO.
1849.

PA6519
.M3B7
1849

Entered according to the Act of Congress, in the year 1847, by
NATHAN COVINGTON BROOKS,
in the Clerk's Office of the District Court of Maryland.

Gift
Judge and Mrs. I. R. Hitt
June 23 1936

STEREOTYPED BY L. JOHNSON & CO.
PHILADELPHIA.
PRINTED BY T. K. & P. G. COLLINS.

TO

THE REV. CHARLES P. KRAUTH, D.D.

PRESIDENT OF PENNSYLVANIA COLLEGE,

AS A TESTIMONIAL OF REGARD FOR HIS PIETY AND TALENTS, AND FOR THE ZEAL WITH WHICH HE HAS DEVOTED THEM TO THE CAUSE OF VIRTUE AND SOUND LEARNING,

This Work

IS INSCRIBED, BY HIS FRIEND,

THE EDITOR.

PREFACE.

To the student of the Classics, an early acquaintance with Mythology is indispensable. This is more readily secured by the direct study of the fables themselves, than by any other method. As the Metamorphoses of Ovid present the mythological fictions of Greece and Rome in a connected and attractive form, their study has always appeared to me to be of the first importance.

That their use may be extensive, I have therefore prepared an edition of the work, in which I have omitted the fables that were gross in their character, and have expurgated from others any lines that were objectionable on account of indelicacy. This, however, does not break the chain of connection between the stories, nor mar the narrative of the fables introduced.

To render the study of the Metamorphoses profitable and pleasing, I have prefixed to each fable an analysis and explanation, which will be found of service to the student. Since many of the fables are corrupt traditions of Scriptural truths, I have traced them back to the great fount of purity, the Biblical record, and have given in the notes the parallel passages from the sacred volume. The extracts from modern authors, while they illustrate the text, will give the student a taste for general reading. The questions which accompany each fable, are a summary of the text and the notes thereon, and will insure a thorough understanding of the spirit of the fable.

The Metamorphoses are intended to be read after Cæsar's Commentaries; hence, in many instances, the partial *Ordo* which I have

given of the text, will be found necessary to the young student. It is tolerably full in the First Book, and is gradually shortened thereafter. The Scanning Table will aid him in his first efforts to obtain a knowledge of Latin metre.

The pictorial embellishments of the work contribute to the illustration of the fables, and impress them more fully upon the memory of the student, while they tend to excite a taste for drawing. They reflect much credit upon the artists who executed them. They were designed by J. H. Manning, of New York, and engraved by Neville Johnson, of Baltimore, and Lossing and Barrett, of New York.

N. C. BROOKS.

Baltimore High School,
May 8th, 1848.

LIFE AND WRITINGS OF OVID.

Publius Ovidius Naso, one of the most celebrated poets of the Augustan era, was born at Sulmo, a town on the river Pescara, in the territory of the Peligni, about 90 miles east from Rome, and 32 miles from the Gulf of Venice. His birth occurred during the celebration of the Quinquatria, games in honor of Minerva, A. U. C. 711, and B. C. 42, the memorable year in which Cicero was murdered, and the very day that the two consuls, Hirtius and Pansa, were slain in the battle of Mutina, against Antony:

> Hæc est armiferæ de festis quinque Minervæ,
> Quæ fieri pugna prima cruenta solent.
> Editus hinc ego sum, nec non, ut tempora nôris,
> Cum cecidit fato consul uterque pari.—Trist. *Lib.* iv.

Ovid was descended from an ancient and distinguished family of the equestrian order, and enjoyed all the advantages of mental cultivation which rank and wealth could afford. At an early age, he was brought to Rome with an elder brother, for the purpose of being instructed in the arts, learning, and accomplishments of the capital, and was for some time under the care of Plotius Grippus. He soon discovered a fondness for poetry, and through love of the Muses, often relaxed his application to other literary studies in which he was engaged. But his father, who appears to have had but little relish for belles-lettres, and was anxious that his son should become an accomplished orator and patron, and by eminence in judicial affairs, arrive at civic distinction, induced him to devote himself for a time to the study of eloquence and Roman law.

The masters of Ovid in oratory were Arellius Fuscus and Porcius Latro, who were the most eminent teachers of their time; and under their instructions, with the readiness of conception which was natural to him, and his felicity and fluency of expression, he was fitted for distinction as an accomplished advocate. His declamations were distinguished for their ingenuity and enthusiasm, their exuberance of fancy, and richness of language, but were somewhat deficient in solidity and method, and abounded in digressions, which, however beautiful in themselves, were but little in accordance with the simple and severe laws of unity. In his rhetorical exercises he generally chose ethical subjects, and preferred those persuasive harangues which are called *Suasoriæ*, as they were particularly suited to his ardent and enthusiastic temperament.

At seventeen years of age, Ovid put on the *toga virilis*, and shortly after was honored by Augustus with the *latus clavus*, an ornament worn only by persons of quality. On the occasion of reviewing as censor the whole body of Roman knights, the emperor further distinguished the young poet by the present of a magnificent steed. When he had completed his rhetorical studies at Rome, he accompanied Varro in his military expedition to Asia; but without remaining with him long enough to see any service, he departed for Athens, with the view of completing his studies. Here he devoted himself for some time to the study of philosophy, especially physics and ethics, and in the latter, adopted the tenets of Epicurus. Leaving Athens in company with the poet Æmilius Macer, he

visited some of the cities of Asia, and, on his way to Rome, passed into Sicily. He and his companion spent nearly a year in the island, during which time they visited almost every part that promised either amusement or pleasure.

On his return to Rome, Ovid became a professed advocate, and often harangued with great force and elegance in the centumvir's court. He was appointed to several minor judicial offices of the state, which he filled with success; and often acted as arbiter in private causes, in which his decisions were judicious, and made in so conciliating a manner that they were satisfactory to the litigants. He was at length made one of the triumvirs, who were magistrates of great authority, intrusted with the administration of justice in criminal causes. In this position also he discharged the functions of his office with ability, and to the satisfaction of the state:

> Nec male commissa est nobis fortuna reorum,
> Usque decem decies inspicienda viris.
> Res quoque privatas statui sine crimine judex.
> Deque viris quondam pars tribus una fui.—Trist. *Lib.* ii.

But all these efforts, however successful, were but a struggle against his natural inclination to literature: and as Horace and Virgil had now risen to court-favor and opulence through poetry, he entertained the idea of relinquishing the engagements of the forum for pursuits more congenial to his taste, and still affording considerable chances of distinction. The death of his brother at this time left him sole heir to an ample fortune, so that he could bestow his time and attention in a manner perfectly agreeable to his literary predilections. He became, therefore, a professed votary of the Muses; but mingled with their pure worship the grosser pleasures of sensuality, by indulging in the fashionable vices of the capital. Though now possessed of an extensive farm and villa at Sulmo, he preferred to reside in Rome. He had a beautiful house on the Capitoline hill, and another between the Claudian and Flaminian Ways, with beautiful gardens adjacent. His affectionate disposition, brilliant wit and elegant manners rendered him an agreeable companion, and his genius, wealth, and rank, gave him access to the best society, and secured to him a grateful reception by the emperor. At the court of Augustus, he was treated with consideration by the most polite and influential of the courtiers, among whom were Messala, Sextus Pompeius, and Fabius Maximus; while he enjoyed the familiar friendship of the poets Tibullus, Horace, Sabinus, Macer, Severus, and Propertius.

The versatile genius of the young bard seemed adapted to every kind of poetry; but his love of ease and pleasure, joined with affluence of fortune, and his fondness for company, both of his own and the fair sex, indisposed him to attempt any labored efforts. In compliance with this temper, he first composed light articles, elegies, epigrams, and amatory verses, to which he was incited by his natural propensities and the fashionable vices in which he was engaged.

> Non ego, Phœbe, datas a te mentiar artes;
> Nec nos aeriæ voce monemur avis.
> Nec mihi sunt visæ Clio, Cliusque sorores:
> Vera canam. Cœptis, mater amoris, ades.—Ars Amator. *Lib.* i.

Besides these, he composed some other poems of a more serious character. His *Amores*, *Ars Amatoria*, *Remedia Amoris*, *Heroides*, *Medea*, *Halieutica*, *Gigantomachia*, *Phænomena*, a poem against bad poets, and one on the triumphs of Augustus, were the fruits of this early period. The five last-named productions are lost. Of his *Medea* and *Halieutica*, the former of which was highly praised by Quintilian, and the latter copied by Oppian, but a few fragments remain. His *Amores*, *Lib.* iii., have all the freshness of feeling and the exuberant fancy of youth, and abound with ingenious thoughts and agreeable images. The *Ars Amatoria*, *Lib.* iii., and the *Remedium Amoris*, *Lib.* i., have for the most part the sprightliness of our author, but the sensual inculcations and the glowing language are calculated to inflame the passions, and corrupt the heart. Ovid, like

the author of Don Juan, is supposed, in this production, to have drawn largely upon his own vicious experience. His *Heroides*, *Epist.* XXI., are amorous epistles from distinguished ladies of the Heroic age, abounding in passion and pathos, and are the most polished of his productions.

The next work in order, and on which Ovid intended to rest his chances of immortality, was the *Metamorphoses*, *Lib.* XV. These are a series of agreeable transformations, founded upon the fictions of the Greeks, with some few Latin, Oriental and Etruscan fables. The introductory part of the work, describing Chaos, the Creation, the deterioration of morals, and the Flood, are in striking accordance with the Biblical record, so that we can hardly persuade ourselves that the author was unacquainted with the sacred writings of the Hebrews. The work is of the cyclic kind, and the different parts are connected together in the most ingenious manner, like the interlacings of network, so that the poet proceeds in uninterrupted recital of the successive stories, lifting link by link in the golden chain of fiction. In some few cases where no imagination could connect the fables in a regular order, he gives the poem a dramatic form, and the interlocutors narrate them as separate stories.

In the fables of the Metamorphoses, there is an endless variety of character and incident, the gay and the grave, the amusing and the pathetic, the familiar and the wonderful, the simple and the sublime, the human and the divine, over which the poet, with a versatility of style suited to every character and passion, in all the exuberance of thought and expression, has superfused the glory of his own immortal genius. No poetic work of ancient times was so varied in the character of its subjects as the Metamorphoses, and no Greek or Latin poet, of whom we have any knowledge, could, in treating of them, have succeeded so well. The idea of the work was probably suggested to the poet by the mythic poem of Parthenius the Greek, which is now lost. The Metamorphoses of Ovid were highly esteemed by the Greeks, and were translated into their language by their countryman Planudes. The Metamorphoses may be regarded as the *propylæum* to the great temple of Grecian mythology; and though that temple is now in ruins, from its majestic gateway we may form some idea of the magnificence of the mighty structure to which it led, and of the sublime splendors of its ceremonial pomp.

In explaining the Fables of the Metamorphoses of Ovid, different theories have been adopted. Some persons, having discovered that allegory is sometimes employed by the poet, have attempted to reduce every thing to a moral allegory; some, who have found history obscured under the veil of fiction, have referred all the fables to occurrences in ancient history; while others, finding occasional coincidences with the Scriptures, profess to see in every thing mutilated and corrupt traditions of events that are contained in the Biblical record. Thus, while each interpreter has blindly followed his favorite theory, and sought to accommodate every thing to that theory, though correct in particular instances, he has erred in the generality of his interpretations. In the elucidation of the Metamorphoses, the principles of interpretation must ever vary according to the character of the fable. As the Greeks were distinguished by their fondness for allegory, moral and physical truths, and etymological resemblances, often supplied subjects for ingenious allegorical narrative. Hieroglyphics, which by pictorial representations recorded occurrences and thoughts anterior to the invention of letters, were also fruitful sources of fabulous imagining, and as they were liable to diversified interpretations, have caused much confusion in mythology. Events of ancient history, too, have furnished ample materials for fictitious narrative; while many traditions of the events and personages, and imitations of ceremonies, mentioned in the Bible, obscured and confused by the lapse of time, and altered, abridged, or amplified by circumstances, are presented to us, clothed in the particolored, and oftentimes fantastic garb of mythic story.

While engaged in the revision of the Metamorphoses, and while still enjoying the confidence and favor of the emperor, Ovid committed some fault, or became witness of some transaction which deeply wounded the honor of Augustus, who

banished him, in consequence, to a wild and distant part of the empire. Circumstances render the conjecture probable, that Ovid, with profane eyes, may have invaded the privacies of the empress while bathing, or may have witnessed and disclosed some great moral turpitude, either of Augustus or one of the imperial family, possibly Julia, the grand-daughter of the emperor.

> Cur aliquid vidi, cur conscia lumina feci?
> Cur imprudenti cognita culpa mihi?—Epist. e Ponto.

Herein lies a great mystery of the court of Augustus. The fault of the poet, whatever it was, though doubtless known to many at the time, has not been stated by any writer, and still remains a great literary problem, like the imprisonment of Tasso. Under the pretext of the licentiousness of his amatory works, which, however, had been freely circulated and read for years, the emperor, under a sentence of relegation, somewhat milder than banishment, as it did not involve confiscation of his estate, removed him to Tomi, now Temiswar, a town in Pontus, in a gloomy and inhospitable region lying on the Euxine sea. When the poet received the order to depart, in a transport of grief he burned the copy of the Metamorphoses which he was engaged in correcting, so that this inimitable work would have been lost to the world, had it not been preserved by means of a copy which he had given to a friend some time before. While in his exile, the poet learned its preservation; but as he never had a chance of revising it, we must regard it with the allowance due to a work which has not received the finishing touches of its author. As an apology for its imperfections, Ovid proposed the following lines as a prefix to the Metamorphoses:

> Orba parente suo quicumque volumina tangis;
> His saltem vestra detur in urbe locus:
> Quòque magis faveas, non hæc sunt edita ab ipso,
> Sed quasi de domini funere rapta sui.
> Quicquid in his igitur vitii rude carmen habebit,
> Emendaturus, si licuisset, erat.

Recommending his wife to the protection of his friend Fabius Maximus, he bade adieu to Rome, and the scenes and associates of his former pleasures, and went into his lonely and melancholy exile. Some time before this calamity, he had commenced his *Fasti*, *Lib.* xii., which may be regarded as a supplement to the Metamorphoses. The Fasti give an account of the origin and observance of the different festivals, dedications, and other ceremonies of the Roman Calendar, arranged in chronological order. A book is devoted to each month, and the holydays are associated with the sun's place in the zodiac, and with the rising and setting of the stars. The work ends with June; the six latter books having been lost. C. Hemina and Claudius Quadrigarius had attempted this work before in prose, with indifferent success.

On his voyage to Pontus, Ovid commenced his *Tristia*, *Lib.* v., of which he wrote the first book, containing ten elegies while at sea. The *Tristia*, and the *Epistolæ e Ponto*, *Lib.* iv., which he wrote in his lonely exile, are the melancholy outpourings of a breaking heart. They are filled with complaints of the hardness of his lot, the miseries of his old age, and the mortifications and sorrows to which he was exposed. In these productions he sought, alike by flattery and the most moving appeals, to mitigate the severity of the emperor, and induce him to recal him from exile, or remove him to a milder residence. The transition in the circumstances of the poet from his former condition, were distressing to one of his sensitive feelings. Around him a bleak and barren region, snows and fogs alternately deforming the sky, and the storms ever chafing the black Euxine into fury,—with no companions but barbarians clad in skins, he sighed for the vine-clad hills, the sun and sky of Italy—for the fragrance of the Collis Hortulorum, and the flowers of his own fair garden by the Flaminian Way—for the gay companions, the baths, the theatres, and the gushing fountains of imperial Rome. Like the unhappy Byron in his self-imposed exile, he could exclaim with him:

"My days are in the yellow leaf,
The fruits and flowers of love are gone;
The worm, the canker, and the grief
Are mine alone."

But nothing could move the obduracy of Augustus; and although Ovid regarded his memory with idolatry, and consecrated a chapel to him after death, neither this, nor like flatteries lavished upon his successor Tiberius, ever procured the recall of the unfortunate poet. While in exile, the feelings of Ovid were deeply wounded by the conduct of a former friend, supposed to be the poet Cornificius by some, but with more reason, the mythograph Hyginus, who solicited his wife Perilla, whom Ovid tenderly loved, to forget her exiled husband and accept of another. He endeavored also to induce the emperor to bestow upon him the patrimony of Ovid. Full of indignation, the unhappy poet dipped his pen in gall, and wrote a poem called *Ibis*, inscribed to the fictitious name of his ungrateful friend. It is in the style of the Diræ of Valerius Cato, and is full of imprecations in comparison of which ordinary curses appear as benedictions.

After this, Ovid composed a poem in praise of the imperial family at Rome. It was in the barbarous language of the people where he dwelt, and warmly attached them to him ever after. This poem has not come down to us. After living more than nine years in exile, Ovid closed his life at Tomi, in the sixtieth year of his age, and was mourned publicly by the inhabitants, who erected a stately monument to his memory, before the gates of the city. His death occurred A. U. C. 771, in the fourth year of the reign of Tiberius.

Ovid's person was of a middle stature, and slender, but graceful, and his body strong and nervous, though not large-limbed. He was of a pale complexion, with features regular and agreeable, and possessed of an open and engaging countenance. He was thrice married. His first wife, whom he took in early life, was not worthy of his affections, and was soon repudiated:

Pæne mihi puero nec digna nec utilis uxor
Est data, quæ tempus per breve nupta fuit.—Trist. *Lib.* ii.

He married a second wife, whom he also divorced shortly after, although she was virtuous and prudent:

Illi successit, quamvis sine crimine, conjux;
Non tamen in nostro firma futura toro.—Trist. *Lib.* ii.

His last wife, Perilla, was celebrated for her beauty and virtue, and as she was of congenial taste, having considerable genius for poetry, was most tenderly loved by him. She remained faithful to him to the last, and lived like a sorrowful widow, during the relegation of her husband.

Ultima, quæ mecum seros permansit in annos,
Sustinuit conjux exulis esse viri.—Trist. *Lib.* ii.

In conclusion, it must be admitted that Ovid possessed a most extensive wit, supported by just conceptions, a lively fancy, and great felicity of expression. The natural indolence of his temper and his gayety of life prevented his essaying those nobler efforts of which he was capable, while the misfortunes which clouded his latter years prevented his polishing what he had written. If he had employed the same laborious care in composition and patience in revision, for which Virgil was distinguished, he would have surpassed in correctness, as he does in genius, all the other Latin poets. As it is, his writings generally are of the most agreeable and instructive character, so that every reader, in admiration of his productions, and in sympathy for his misfortunes, will readily join in the petition for rest to his ashes, expressed in the epitaph of the poet, composed by himself:

Hic ego qui jaceo, tenerorum lusor amorum,
Ingenio perii Naso poeta meo:
At tibi, qui transis, ne sit grave, quisquis amâsti,
Dicere Nasonis molliter ossa cubent.

TESTIMONIA
VETERUM SCRIPTORUM
DE
OVIDIO.

MARCUS ANNÆUS SENECA.

Naso had a constant, becoming, and amiable wit. His prose appeared no other than dissolved verses. Of his words no prodigal, except in his verse, wherein he was not ignorant of the fault, but affected it, and often would say, that a mole did not mishecome a beautiful face, but made it more lovely.—CONTROV. X.

VELLEIUS PATERCULUS.

It is almost a folly to numher the wits that are ever in our eyes. Amongst these, the most eminent of our age are Virgil, the prince of verse, Rahirius, Livy, imitating Sallust, Tibullus, and Naso, in the form of his absolute poem.—HIST. Lih. ii.

LUCIUS ANNÆUS SENECA.

"Existunt montes, et sparsas Cycladas augent," as saith the wittiest of all poets.—NAT. QUÆST. Lih. iii.

QUINTILIANUS.

Ovid's Medea seemeth to me to express how much that man could have performed, if he had restrained, rather than cherished, his invention.—LIB. X.

CORNELIUS TACITUS.

Neither is there any composition of Asinus, or Messala, so illustrious as Ovid's Medea.—DIALOG. DE ORAT.

MARTIALIS.

Thou'rt more than mad! those whom thou seest so bare,
With Ovid's self, or Virgil may compare.
LIB. iii. EPIG. 38.

STATIUS PAMPINIUS.

That honored day, the old Callimachus,
Philetas, Umhrian Propertius,
Prepare to celebrate with one consent;
And Naso, cheerful though in banishment,
With rich Tibullus.—SYLVAR. Lih. i.

LACTANTIUS.

Ovid, in the beginning of his excellent poem, confesseth that God, (not disguising his name,) ordained the world, who calls him the Creator thereof, and maker of all things.—INSTIT. DIV. Lib. i.

S. HIERONYMUS.

Semiramis, of whom they report many wonders, erected the walls of Babylon, as testifies that renowned poet, in the Fourth Book of his Metamorphoses.—IN OSE. Cap. ii.

S. AUGUSTINUS.

And Naso, that excellent poet.—DE CIVITAT. DEI.

ANGELUS POLITIANUS.

'Tis doubtful, whether he, whom Sulmo bore,
The world-commanding Tiber honored more
Than his foul exile thee defamed, O Rome!
Whom Getic sands, alas! but half intomb.
Perhaps observed by Augustus' spies,
To look on Julia with too friendly eyes.—IN NUTRICIA.

MARCUS ANTONIUS TRITONIUS.

This divine work is necessary, and to he desired of all that are addicted to poetry, hoth for the gracefulness of speech, the admirahle art of the poet, and delightful variety of the subject. Neither was there any that diligently collected, or learnedly, elegantly, and orderly expressed the fahles, but Ovid, who composed out of Orpheus, Hesiod, Homer, and other most ancient poets, so excellent and noble a work, that therein the learning of the Latins may worthily glory.—DISPUTAT. DE FAB.

RAPHAEL REGIUS.

There is nothing appertaining to the knowledge and glory of wars, whereof we have not famous examples in the Metamorphoses of Ovid, described with such efficacy and eloquence, that often in reading, you will imagine yourself embroiled in their conflicts.—PRÆFAT. COMMENT.

JACOBUS MICYLLUS.

Hardly shall you find a poem, which flows with greater facility. For what should I say of learning? herein so great, so various and abstruse, that many places have neither heen explained, nor yet understood; no, not hy the most knowing, requiring rather a resolution from the Delian oracle.—PRINCIP. ADDITION.

STEPHANUS.

Naso, in his Metamorphoses, may well he called the poet of painters, in that those witty descriptions afford such lively patterns for their pencils to imitate.—PRÆFAT. IN HORATIUM.

ANTONIUS MURETUS.

The Metamorphoses, a divine poem, shining throughout, with all the lustres of conceit and eloquence.—ORAT. iii.

JULIUS CÆSAR SCALIGER.

But now we arrive where the height of wit, and the sharpness of judgment are hoth to be exercised. For who can commend Ovid sufficiently? much less, who dares reprehend him? Notwithstanding, I will say something, not in way of detraction, but that we also may he ahle to grow with his greatness . . . . . his Metamorphoses—books deserving a more fortunate author, that from his last hand they might have had their perfection, which he himself laments in luculent verses. Yet are there in these, well-nigh an infinite number, which the wit of another, I believe, could never have equalled.—POETIC. Lib. v.

BERNARDUS MARTINUS.

I conceive the poet of Sulmo did follow the industry and advice of Zeuxis, in the composure of that admirahle work of his Metamorphoses. For as that excellent painter, about to draw the picture of Helen, had assembled together the most rare and heautiful virgins of Greece, that hy examining their several perfections and graces, he might express all in one with his curious pencil; so he out of the innumerable volumes of the Grecian poets, first gathered these multiplicities of fahles, composing the diffused and variously dispersed into one hody, and then diligently noting what in every author was elegant and heautiful, transferred the same to his own, that nothing might he wanting to the enriching and adorning of his divine poem.—VARIAR. LECT. Lib. iii. Cap. 18.

HERCULES CIOFANUS.

A witty work, replete with solid and manifold learning. Those who peruse it diligently, shall find such admirable fluency, such fulness, such gravity of words and sentences, that few or none among the Latin poets can be said to transcend him. What shall I say of that singular and well-nigh divine contexture of fable with fable? so surpassing that nothing can he spoken or done more artificially, more excellently, or more gracefully. Who, handling such diversity of matter, so cunningly weaves them together, that all appear hut one series? Planudes, well knowing that Greece had not a poem so ahounding with delight and heauty, translated it into that language. What should I say more? All arts which antiquity knew are here so fully delineated, that a numher, expert in hoth tongues, of prime understanding and judgment, admire it heyond all expression.—PRÆFAT. OBS. IN METAM.

INDEX

METAMORPHOSEON

P. OVIDII NASONIS.

LIBER I.

FABULA

I. Chaos changed into four elements; the Creation of the world . . . 22
II. Formation of animals; the creation of man 32
III. The Golden Age, in which innocence and happiness prevail . . 38
IV. The Silver Age, in which there is a deterioration of morals . . . 44
V. The Brazen and Iron Ages, in which wickedness reaches its height . 48
VI. The Battle of the Giants; their blood changed into men 54
VII. Council of the Gods called to deliberate on the prevailing wickedness of mankind 58
VIII. Lycaon changed into a wolf . . . 64
IX. The world destroyed by a flood, on account of the ungodliness of men 68
X. Restoration of the world; stones changed into men 82
XI. The earth changed into animals; Python slain by Apollo 88
XII. Daphne changed into a laurel . . 94
XIII. Vale of Tempe; Io changed into a heifer, and placed under Argus . 104
XIV. Syrinx changed into a reed; death of Argus 114
XV. Io the heifer, changed into the human form 118

LIBER II.

FABULA

I. The Palace of the Sun; a description of the solar chariot 126
II. The conflagration of the world; the fall of Phaëthon 136
III. The sisters of Phaëthon changed into poplars, and Cycnus, his cousin, into a swan 148
IV. Jupiter changed into the form of Diana, that he may deceive Callisto, the daughter of Lycaon . . 154
V. Callisto changed into a bear by Juno 158
VI. Callisto and her son Arcas changed into constellations 162
VII. Coronis of Phocis changed into a crow; the raven changed from white to black 166
VIII. Nyctimene changed to a night-owl; the death of Coronis of Larissa 172
IX. Ocyrrhoë, the daughter of Chiron, changed into a mare 176
X. Apollo becomes a shepherd; Battus changed by Mercury into a touchstone 180
XI. The loves of Mercury and Herse; Agraulos changed to stone . . 184
XII. Jupiter, transformed to a bull, carries Europa across the sea into Crete 192

LIBER III.

FABULA

I. Cadmus, in search of his sister Europa, comes to Bœotia, where he slays the dragon 198
II. The teeth of the dragon, sown in the earth by the command of Minerva, are changed to armed men 206
III. Actæon changed to a stag by Diana, in consequence of surprising her when bathing, is eaten up by his own dogs 210
IV. Juno changed into an old woman, procures the death of Semele . . 218
V. Echo, in love with Narcissus, pines away, and is changed to a voice . 224
VI. Narcissus, in love with himself, pines away, and is changed to a daffodil 230
VII. The triumphs of Bacchus, and rage of Pentheus 238
VIII. The Tyrrhene sailors attempt to carry off Bacchus, and are changed to dolphins 244
IX. The death of Pentheus, who is torn in pieces by Bacchanals. His mother Agave, and his aunt Autonoë, are the principal actors . 252

LIBER IV.

FABULA

I. The Minyeïdes despise the festival of Bacchus, and continue their labors, which they lighten by the recital of stories. Transformation of Dercetis into a fish; that of Semiramis into a dove . . . 258
II. The story of Pyramus and Thisbe; mulberries changed from white to black; the Minyeïdes changed to bats 266
III. Juno descends to the infernal regions, and employs a Fury to destroy the house of Athamas . . 274
IV. Ino and her son Melicerta changed to marine deities; their companions to rocks and birds 280
V. Cadmus and Hermione changed to serpents in Illyria 286
VI. Atlas changed to a mountain . . . 291
VII. Perseus slays the sea-monster to which Andromeda was exposed, and marries her 296
VIII. Medusa slain by Perseus; the winged horse Pegasus and his brother Chrysaor spring from her blood 302

SCANNING TABLE.

HEXAMETER verse contains dactyls and spondees, and consists of six feet. When regular, the fifth foot is always a dactyl, and the sixth a spondee. An irregular line sometimes admits a spondee, instead of a dactyl, in the fifth foot, and is therefore called spondaic.

Of regular hexameter lines, there are sixteen varieties, owing to the different arrangement of the dactyls and spondees.

In the references to the Scanning Table, the number opposite to each line shows the variety to which each verse belongs. Thus, Verse 1, marked 11, must be scanned according to the 11th variety in the table.

Dact.	Dact.	Spond.	Spond.	Dact.	Spond.
In nŏvă	fĕrt ănĭ	mūs mū	tātās	dicĕrĕ	fōrmās.

An asterisk [*] in the references, denotes a poetic license in the verse, as when a long syllable is made short, or a short syllable long, a syllable preserved from elision, or two syllables contracted into one.

An obelisk [†] denotes a spondaic verse.

A consonant is often doubled to lengthen a preceding syllable; as re*l*ligio for religio; re*t*tulit for retulit.

I.	— —	— —	— —	— —	— ⏑ ⏑	— —
II.	— —	— —	— —	— ⏑ ⏑	— ⏑ ⏑	— —
III.	— —	— —	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— —
IV.	— —	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— —
V.	— —	— ⏑ ⏑	— ⏑ ⏑	— —	— ⏑ ⏑	— —
VI.	— —	— ⏑ ⏑	— —	— —	— ⏑ ⏑	— —
VII.	— —	— —	— ⏑ ⏑	— —	— ⏑ ⏑	— —
VIII.	— —	— ⏑ ⏑	— —	— ⏑ ⏑	— ⏑ ⏑	— —
IX.	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— —
X.	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— —	— ⏑ ⏑	— —
XI.	— ⏑ ⏑	— ⏑ ⏑	— —	— —	— ⏑ ⏑	— —
XII.	— ⏑ ⏑	— —	— —	— —	— ⏑ ⏑	— —
XIII.	— ⏑ ⏑	— —	— —	— ⏑ ⏑	— ⏑ ⏑	— —
XIV.	— ⏑ ⏑	— —	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— —
XV.	— ⏑ ⏑	— —	— ⏑ ⏑	— —	— ⏑ ⏑	— —
XVI.	— ⏑ ⏑	— ⏑ ⏑	— —	— ⏑ ⏑	— ⏑ ⏑	— —

REFERENCES TO THE SCANNING TABLE.

PROŒMIUM.

1 . . . 11
2 . . . 12
3 . . . 8
4 . . . 16

FAB. I.

1 . . . 13
2 . . . 12
3 . . . 5
4 . . . 5
5 . . . 13
6 . . . 12
7 . . . 15
8 . . . 2
9 . . . 15
10† . . 13
11 . . . 12
12 . . . 11
13 . . . 13
14 . . . 4
15 . . . 15
16 . . . 14
17 . . . 11
18 . . . 1
19 . . 13
20 . . . 1
21 . . . 11
22 . . . 13
23 . . . 14
24 . . . 13
25 . . . 14
26 . . . 5
27 . . . 14
28 . . . 16
29 . . . 11
30 . . . 12
31 . . . 14
32 . . . 14
33 . . . 13
34 . . . 13
35 . . . 12
36 . . . 6
37 . . . 11
38 . . . 11
39 . . . 12
40 . . . 15
41 . . . 13
42 . . . 12
43 . . . 15
44 . . . 10
45 . . . 8
46 . . . 9
47 . . . 11
48 . . . 12
49 . . . 16
50 . . . 6
51 . . . 13
52 . . . 5
53 . . . 13
54 . . . 12
55 . . . 11
56 . . . 12
57 . . . 14
58 . . . †9
59 . . . 10
60 . . . 10
61 . . . 15
62 . . . 9
63 . . . 9
64 . . . 12
65 . . . 16
66 . . . 8
67 . . . 12

FAB. II.

1 . . . 9
2 . . . 15
3 . . . 5
4 . . . 14
5 . . . 16
6* . . 15
7 . . . 12
8 . . . 13
9 . . . 13
10 . . . 15
11 . . . 16
12 . . . 10
13 . . . 14
14 . . . 15
15 . . . 13
16 . . . 9
17 . . . 15

FAB. III.

1 . . . 11
2 . . . 10
3 . . . 16
4 . . . 12
5 . . . 9
6 . . . 5
7 . . . 11
8 . . . 13
9 . . . 6
10 . . . 12
11 . . . 14
12 . . . 15
13 . . . 12
14 . . . 16
15 . . . 6
16 . . . 13
17 . . . 13
18 . . . 4
19 . . . 14
20 . . . 8
21 . . . 13
22 . . . 10
23 . . . 13
24 . . . 11

FAB. IV.

1 . . . 15
2 . . . 10
3 . . . 8
4 . . . 12
5 . . †15
6* . . 11
7 . . . 1
8 . . . 15
9 . . . 4
10 . . . 6
11 . . . 13
12 . . . 14

FAB. V.

1 . . . 13
2 . . . 9
3 . . . 11
4 . . . 12
5 . . . 15
6 . . . 5
7 . . . 14
8 . . . 14
9 . . . 10
10 . . . 12
11 . . . 8
12 . . . 12
13 . . . 4
14 . . . 5
15 . . . 10
16 . . . 11
17 . . . 13
18 . . . 12
19 . . . 9
20 . . . 13
21 . . . 16
22 . . . 16
23 . . . 16
24 . . . 10
25 . . . 11
26 . . . 12

FAB. VI.

1 . . . 13
2 . . . 12
3 . . . 12
4 . . . 11
5* . . 12
6 . . . 16
7 . . . 1
8 . . . 9
9 . . . 8
10 . . . 14
11 . . . 8
12 . . . 11

FAB. VII.

1 . . . 12
2 . . . 12
3 . . . 10
4 . . . 8
5 . . . 9
6 . . . 13
7 . . . 16
8 . . . 11
9 . . . 6
10 . . . 16
11 . . . 15
12 . . . 14
13 . . . 12
14 . . . 13
15 . . . 10
16 . . . 11
17 . . . 11
18 . . . 13
19 . . . 11
20 . . . 13
21 . . . 6
22 . . . 11
23 . . . 4
24 . . . 13
25 . . . 12
26 . . . 7
27 . . . 15
28 . . . 14
29 . . . 12
30 . . . 16
31 . . . †8
32 . . . 12
33 . . . 13
34 . . . 16
35 . . . 13
36 . . . 16
37 . . . 15
38 . . . 13
39 . . . 11
40 . . . 15
41 . . . 16
42 . . . 10
43 . . . 11
44 . . . 14
45 . . . 13
46 . . . 16
47 . . . 12
48 . . . 12

FAB. VIII.

1 . . . 13
2 . . . 12
3 . . . 13
4 . . . 13
5 . . . 10
6 . . . 10
7 . . . 7
8 . . . 14
9 . . . 16
10 . . . 15
11 . . . 13
12 . . . 10
13 . . . 3
14 . . . 15
15 . . . 14
16 . . . 6
17 . . . 15
18 . . . 11
19 . . . 12
20 . . . 16
21 . . . 12
22 . . . 16
23 . . . 15
24 . . . 9
25 . . . 16
26 . . . 6
27 . . . 11
28 . . . 9
29 . . . 14

FAB. IX.

1 . . . 16
2 . . . 14
3 . . . 15
4 . . . 11
5 . . . 14
6 . . . 11
7 . . . 15
8 . . . 12
9 . . . 11
10 . . . 10

11 . . . 14
12 . . . 9
13 . . . 16
14 . . . 12
15 . . . 14
16 . . . 12
17 . . . 14
18 . . . 13
19 . . . 13
20 . . . 14
21 . . . 15
22 . . . 12
23 . . . 10
24 . . . 6
25 . . . 4
26 . . . 11
27 . . . 13
28 . . . 11
29 . . . 13
30 . . . 13
31 . . . 15
32 . . . 9
33 . . . 6
34 . . . 14
35 . . . 3
36 . . . 14
37 . . . 12
38 . . . 6
39 . . . 12
40 . . . 10
41 . . . 12
42 . . . 16
43 . . . 2
44 . . . 11
45 . . . 14
46 . . . 10
47 . . . 14
48 . . . 9
49 . . . 14
50 . . . 8
51 . . . 15
52 . . . 12
53 . . . 9
54 . . . 13
55 . . . 1
56 . . . 11
57 . . . 12
58 . . . 16
59 . . . 6
60 . . . 11
61 . . . 13
62 . . 6
63 . . 15
64 . . 3
65 . . 16
66 . . 12
67 . . 12
68 . . 8
69 . . 14
70 . . 16
71 . . 8
72 . . 14
73 . . 5
74 . . 11
75 . . 15
76 . . 15
77 . . 9
78 . . 14
79 . . 16
80 . . 8
81 . . 13
82 . . 11
83 . . 8
84 . . 14
85 . . 16
86 . . 16
87 . . 16
88 . . 12
89 . . 13
90 . . 2
91 . . 9
92 . . 15
93 . . 6
94 . . 15
95 . . 6
96 . . 9
97 . . 13
98 . . 16
99 . . 9
100 . . 10
101 . . 11
102 . . 13
103 . . 13
104 . . 16
105 . . 12
106 . . 15
107 . . 13
108 . . 7
109 . . 11
110 . . 3
111 . . 10
112 . . 13
113 . . 4
114* . . 13
115 . . 15
116 . . 11
117 . . 12
118 . . 15
119 . . 11
120 . . 10
121 . . 12
122 . . 16
123 . . 13
124 . . 14
125 . . 11
126 . . 12
127 . . 5
128 . . 15
129 . . 11

FAB. X.

1 . . 10
2 . . 8
3 . . 12
4 . . 11
5 . . 6
6 . . 2
7 . . 5
8 . . 9
9 . . 11
10 . . 13
11 . . 16
12 . . 15
13 . . 15
14 . . 8
15 . . 12
16 . . 16
17 . . 15
18 . . 9
19 . . 12
20 . . 11
21 . . 12
22 . . 14
23 . . 15
24 . . 15
25 . . 15
26 . . 15
27 . . 11
28 . . 10
29 . . 6
30 . . 3
31 . . 5
32 . . 15
33 . . . 16
34 . . . 8
35 . . . 13
36 . . . 13
37 . . . 10
38 . . . 4
39 . . . 15
40 . . . 6
41 . . . 15
42 . . . 10
43 . . . 10
44 . . . 10
45 . . . 5
46 . . . 14
47 . . . 16

FAB. XI.

1 . . . 13
2 . . . 16
3 . . . 12
4 . . . 13
5 . . . 7
6 . . . 5
7 . . . 10
8* . . 14
9 . . . 11
10 . . . 13
11 . . . 16
12 . . . 6
13 . . . 10
14 . . . 15
15 . . . 11
16 . . . 10
17 . . . 16
18 . . . 13
19 . . . 16
20 . . . 16
21 . . . 10
22 . . . 13
23 . . . 13
24 . . . 10
25 . . . 15
26 . . . 11
27 . . . 14
28 . . . 12
29 . . . 13
30 . . . 12
31 . . . 15
32 . . . 11
33 . . . 14
34 . . . 10
35 . . . 8
36 . . . 13

FAB. XII.

1 . . . 12
2 . . . 8
3 . . . 12
4 . . . 12
5 . . . 15
6 . . . 10
7 . . . 9
8 . . . 16
9 . . . 10
10 . . . 11
11 . . . 6
12 . . . 16
13 . . . 16
14 . . . 14
15 . . . 12
16 . . . 12
17 . . . 16
18 . . . 4
19 . . . 13
20 . . . 14
21 . . . 13
22 . . . 16
23 . . . 9
24 . . . 6
25 . . . 12
26 . . . 14
27 . . . 6
28 . . . 14
29 . . . 11
30 . . . 14
31 . . . 13
32 . . . 12
33 . . . 13
34 . . . 12
35 . . . 10
36 . . . 9
37 . . . 16
38 . . . 14
39 . . . 15
40 . . . 15
41 . . . 16
42 . . . 12
43 . . . 12
44 . . . 15
45 . . . 11
46 . . . 12
47 . . . 3
48 . . . 9
49 . . . 8
50 . . . 15
51 . . . 10
52 . . . 15
53 . . . 15
54 . . . 14
55 . . . 4
56 . . . 15
57 . . . 13
58 . . . 9
59 . . . 9
60 . . . 15
61 . . . 12
62 . . . 13
63 . . . 9
64 . . . 9
65 . . . 16
66 . . . 12
67 . . . 13
68 . . . 16
69 . . . 4
70 . . . 13
71 . . . 14
72 . . . 6
73 . . . 15
74 . . . 1
75 . . . 11
76 . . . 12
77 . . . 13
78 . . . 10
79 . . . 9
80 . . . 15
81 . . . 10
82 . . . 14
83 . . . 15
84 . . . 12
85 . . . 11
86 . . . 16
87 . . . 13
88 . . . 11
89 . . . 10
90 . . . 12
91 . . . 13
92 . . . 11
93 . . . 16
94 . . . 13
95 . . . 15
96 . . . 1
97 . . . 12
98 . . . 9

99 . . 10
100 . . 10
101 . . 6
102 . . 14
103 . . 14
104 . . 13
105 . . 11
106 . . 10
107 . . 13
108 . . 15
109 . . 14
110 . . 14
111 . . 16
112 . . 13
113 . . 16

FAB. XIII.

1 . . 16
2 . . 12
3 . . 1
4 . . 4
5 . . 12
6 . . 11
7 . . 13
8 . . 11
9 . . 8
10 . . 14
11 . . 12
12 . . 4
13 . . 11
14 . . 8
15 . . 12
16 . . 16
17 . . 16
18 . . 12
19 . . 11
20 . . 15
21 . . 10
22 . . 14
23 . . . 14
24 . . . 5
25 . . . 11
26 . . . 5
27 . . . 10
28 . . . 6
29 . . . 16
30 . . . 10
31 . . . 16
32 . . . 12
33 . . . 9
34 . . . 11
35 . . . 5
36 . . . 15
37 . . . 12
38 . . . 15
39 . . . 6
40 . . . *2
41 . . . 16
42 . . . 14
43 . . . 13
44 . . . 13
45 . . . 15
46 . . . 6
47 . . . 13
48 . . . 15
49 . . . 15
50 . . . 15
51 . . . 15
52 . . . 8
53 . . . 14
54 . . . 15
55 . . . 13
56 . . . 9
57 . . . 11
58 . . . 8
59 . . . 10
60 . . . 13
61 . . . 15
62 . . 12
63 . . 12
64 . . 12
65 . . 10
66 . . 12
67 . . 13
68 . . 12
69 . . 16
70 . . 6
71 . . 10
72 . . 14
73 . . 15
74 . . 11
75 . . 13
76 . . 9
77 . . 12
78 . . 8
79 . . 14
80 . . 16
81 . . 15
82 . . 12
83 . . 11
84 . . 14
85 . . 11
86 . . 11
87 . . 12
88 . . 10
89 . . 12
90 . . 14
91 . . 15
92 . . 9
93 . . 16
94 . . 8
95 . . 16
96 . . 1
97 . . 12
98 . . 6
99 . . 11
100 . . 16
101 . . 14
102 . . 15
103 . . 13
104 . . 15
105 . . 14
106 . . 9
107 . . 13
108 . . 13
109 . . 13
110 . . 12
111 . . 12
112 . . 11
113 . . 10
114 . . 15
115 . . 10
116 . . 15
117 . . 16
118 . . 12
119 . . 5
120 . . 16
121 . . 16

FAB. XIV.

1 . . 10
2 . . †9
3 . . 11
4 . . 16
5 . . 8
6 . . 10
7 . . 16
8 . . 12
9 . . 13
10 . . 15
11 . . 15
12 . . 11
13 . . 13
14 . . 15
15 . . 13
16 . . 7
17 . . . 15
18 . . . 14
19 . . . 13
20 . . . 4
21 . . . 15
22 . . . 11
23 . . . 10
24 . . . 2
25 . . . 12
26 . . . 9
27 . . . 12
28 . . . 15
29 . . . 12
30 . . . 7
31 . . . 11
32 . . . 13
33 . . . 7
34 . . . 10
35 . . . 12

FAB. XV.

1 . . . 13
2 . . . 10
3 . . . 10
4 . . . 11
5 . . . 12
6 . . . 10
7 . . . 10
8 . . . 12
9† . . 16
10 . . . 11
11 . . . 11
12 . . . 13
13 . . . 13
14 . . . 10
15 . . . 8
16 . . . 10
17 . . . 13
18 . . . 14
19 . . . 12
20 . . . 16
21 . . . 11
22 . . . 10
23 . . . 11
24 . . . 9
25 . . . 15
26 . . . 11
27 . . . 10
28 . . . 11
29 . . . 13
30 . . . 16
31 . . . 9
32 . . . 16
33 . . . 10
34 . . . 9
35 . . . 10
36 . . . 8
37 . . . 6
38 . . . 15
39 . . . 11
40 . . . 10
41 . . . 13
42 . . . 9
43 . . . 14
44 . . . 12
45 . . . 15
46 . . . 12
47 . . . 1
48 . . . 14
49 . . . 16
50 . . . 4
51 . . . 15
52 . . . 10
53 . . . 12
54 . . . 16
55 . . . 9
56 . . . 14

P. OVIDII NASONIS

METAMORPHOSEON

LIBRI IV.

ARGUMENTUM.

After a concise and elegant annunciation of his subject, the poet invokes the inspiration of the gods in the composition of a continuous poem, from the first origin of the world to his own times. Chaos, which was a rude and confused mass, is reduced to order, and separated into the four elements, fire, air, earth, and water, with distinct localities. Form and regularity are given to the universe. To the several divisions of nature, proper inhabitants are assigned, and lastly, man is formed. Four ages of the world follow. In the golden age, innocence and tranquillity prevail, and men live upon the spontaneous productions of the earth. In the silver age, the year is divided into four seasons. The earth is now cultivated, and houses are built. In the brazen age, the corruption of morals begins, which is consummated in the iron age. Rapine and violence now predominate, and Astræa, the last of the gods, leaves the earth reeking with slaughter. The giants make war upon Heaven, and are destroyed by Jupiter. From their blood springs a race of men given to violence and lust. Jupiter calls a council of the Celestials, to deliberate upon the general depravity, and relates the impiety of Lycaon, and his transformation into a wolf. A general deluge destroys all animate existence, except Deucalion and Pyrrha. By the admonition of Themis, they repair the human race. The other animals are produced from the moist earth, heated by the sun: among them, the serpent Python, which is slain by Apollo. In commemoration of the deed, he institutes the Pythian games. Daphne, the daughter of the river Peneus, pursued by Apollo, is changed into a laurel. Io, the daughter of Inachus, is abused by Jupiter, and changed into a heifer, to prevent the suspicion of Juno. She is assigned to the care of Argus, who has a hundred eyes. Mercury, sent by Jupiter for the destruction of Argus, entertains him with music and the story of the transformation of Syrinx into a reed, and having lulled him to sleep, slays him. Juno adorns the tails of her peacocks with his eyes. Io, restored, with Juno's consent, to the human form, gives birth to Epaphus, and is worshipped as a goddess. Phaeton, reproached by Epaphus with believing in a supposititious father, visits the palace of the sun.

P. OVIDII NASONIS

METAMORPHOSEON.

LIBER I.

PROŒMIUM.

IN nova fert animus mutatas dicere formas
Corpora. Dî, cœptis (nam vos mutâstis et illas)
Adspirate meis: primâque ab origine mundi
Ad mea perpetuum deducite tempora carmen.

NOTÆ.

METAMORPHOSEON. From *μεταμόρφωσις*, which signifies the change of one thing for another.

1. *In nova.* As is customary, the poet begins by declaring his subject, and after invoking the aid of the gods, enters upon the narration. The exordium is brief, but comprehensive.

1. *Fert animus:* my mind inclines me: I design.

1. *Mutatas formas.* By hypallage for, *corpora mutata in novas formas;* bodies changed into new forms. See Brooks's Grammar, p. 144. The use of this figure, by which the order of construction is inverted, is singularly beautiful in treating of the transformation of bodies.

2. *Dî, cœptis.* At the commencement of any labour, the invocation of the supreme power and goodness is just and proper. With especial appropriateness, the poet, on this occasion, invokes the gods whose agency had effected the different creations and transformations which he is about to describe. In sublimity, however, the following, from Milton, is greatly superior:

> And chiefly thou, O Spirit, that dost prefer
> Before all temples, the upright heart and pure,
> Instruct me, for thou knowest: thou from the first
> Wast present, and with mighty wings outspread,
> Dove-like, sat'st brooding on the vast abyss,
> And mad'st it pregnant: what in me is dark.
> Illumine! what is low, raise and support.

2. *Nam vos mutâstis:* for you have also transformed them. The emphatic force of the conjunction *et*, evidently refers to their creation by the gods.

3. *Adspirate meis:* favor, *literally*, breathe upon, my designs. A metaphor common with the poets, derived from winds impelling a ship.

4. *Deducite:* draw like a chain, extend.

4. *Perpetuum carmen:* a continuous, unbroken poem. The art of the poet is particularly shown in the happy manner in which each fable is connected with the one succeeding it, in a regular series, like the links of a chain.

FABULA I.

CHAOS ET MUNDI CREATIO.

God reduces Chaos into order, and separates the Four Elements. He assigns stations to the several divisions of the universe, and gives form and regularity to the whole. The zones of the earth. The principal winds. The stars.

EXPLICATIO.

However they may be involved in allegory, or disfigured by error, there is in all the ancient cosmogonies, Chaldee, Phenician, Egyptian, Persian, Indian, and Gothic, sufficient coincidence with that of Moses to attest the truth and universality of the Scriptural account of an event which has been carried, by tradition, into every part of the habitable world. Sanchoniatho, the Phenician, who compiled his antiquities from civic records and annals kept in the temples of the gods, in so many respects coincides with Moses, that he is supposed by some to have had access to the Pentateuch. Hesiod appears to have copied him in his Theogony, and to have furnished, in his turn, the material of which, in part, Lucretius, Diodorus Siculus, and our poet, have constructed their systems of the creation of the world.

In the first place, the poet describes Chaos, dark and without form, as containing in itself all the elements of the universe in a state of commotion. This agrees with the Biblical account: "And the earth was without form and void, and darkness was upon the face of the abyss. And the Spirit of God moved [brooded] upon the face of the waters;" and is in beautiful accordance, too, with that Orphic allegory which represents a dove as brooding upon an immense egg, from which the universe is produced.

The Architect of the world begins to reduce Chaos to order, and first makes two general divisions, Earth and Heaven. He then separates the earth into land and water; and divides the heaven into two portions, the upper and the lower, arranging the whole according to the gravity of the several parts. He now gives rotundity to the earth, pours out the seas, and encircles them with shores, and forms the different smaller bodies of water. He spreads out the plains, and depresses the valleys, elevates the mountains, and clothes the forests with trees. He distinguishes the earth by zones, assigns places to the fogs, the clouds, the lightning and the thunder, and determines the several regions of the winds. When these things are arranged, as if to crown the excellence of the whole, and to contemplate the new creation, the stars which had lain obscured under Chaos, begin now to glow throughout all the heavens, in happy coincidence with the close of the Scriptural creation, "when the morning stars sang together, and all the sons of God shouted for joy."

ANTE mare et tellus, et, quod tegit omnia, cœlum, 1
Unus erat toto Naturæ vultus in orbe,
Quem dixere Chaos; rudis indigestaque moles;
Nec quicquam nisi pondus iners, congestaque eòdem

NOTÆ.

1. *Ante:* formerly; at the first. The account which Ovid gives of the creation, derived from tradition and the writings of the earlier poets, agrees in many respects with the Mosaic account. He begins his narration with a word similar in meaning to the commencement of Genesis, "*In the beginning*, God created the heavens and the earth."

In the beginning of the creation of all things, the heavens and the earth had the same form and appearance, their natures being mixed together. —Diodorus Siculus.

1. *Tellus.* The earth, in all the Cosmogonies of the ancients, is produced from chaos.

Τοῦ Χάους δὲ Συγατήρ ἐστι καὶ ἡ γῆ.—Phornutius.

1. *Cœlum:* heaven; so called from κοῖλος, *concave.*

2. *Unus vultus.* It was a general idea of the ancients, that all the elements were at first united. Thus Euripides,

Ὁ δ' οὐρανός τε γαία τ' ἦν μορφὴ μία.

And Dionysius Longinus,

Τὰ πρῶτα τρία σώματα, γῆ, ἀὴρ, πῦρ.

3. *Chaos:* chaos; so called from χάω, *to be open like an abyss, to be void.*

Non bene junctarum discordia semina rerum.
Nullus adhuc mundo præbebat lumina Titan;
Nec nova crescendo reparabat cornua Phœbe;
Nec circumfuso pendebat in aëre tellus,
Ponderibus librata suis; nec brachia longo
Margine terrarum porrexerat Amphitrite.
Quàque fuit tellus, illìc et pontus, et aër:
Sic erat instabilis tellus, innabilis unda,
Lucis egens aër; nulli sua forma manebat.
Obstabatque aliis aliud: quia corpore in uno
Frigida pugnabant calidis, humentia siccis,
Mollia cum duris, sine pondere habentia pondus.

6. Nullus Titan adhuc præbebat lumina mundo; nec Phœbe reparabat nova cornua crescendo; nec tellus pendebat in aëre circumfuso, librata suis ponderibus.

11. Quaque fuit tellus, illic fuit et pontus et aër: sic tellus erat instabilis, unda innabilis, aër egens lucis; sua forma manebat

15. Frigida pugnabant calidis, humentia siccis, mollia cum

NOTÆ.

The foundation was a confused chaos, from whence the four elements were separated, and living creatures made.—LAERTIUS.

In that egg the great power sat inactive a whole year of the creation, at the close of which he caused the egg to divide itself. And from its two divisions he framed the heaven above and the earth beneath.—INSTITUTES OF MENU.

Where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy.—MILTON.

From Chaos both Erebus and black Night were born.—HESIOD.

It is remarkable, that Moses, speaking of the division of time before the creation of the sun, "The *evening* and the morning were the first day," uses the word *Ereb* for evening, from which evidently is derived the *Erebus* of Hesiod.

5. *Semina:* the seeds; the first principles of things. This is an elegant and forcible metaphor.

6. *Titan:* the sun. Titan was the son of Cœlus and Terra, and the eldest of the Titans. As light was first created, it is possible the ancients intended, by making him the eldest son of Heaven and Earth, to signify this.

Formerly, the sun knew not his place, the moon was ignorant of its powers, and the stars knew not the stations they were to occupy.—VOLUSPA IN THE EDDA.

7. *Cornua.* The extremities of the waxing and waning moon are called horns. The moon is said to fill her horns in passing from conjunction with the sun to opposition, from the new moon to the full; and to blunt her horns when passing from opposition to her *third quarter.*

The moon that rose last night, round as my shield,
Had not yet filled her *horns.*—DOUGLASS.

The moon
Wears a wan circle round her blunted *horns.*
THOMSON.

7. *Phœbe.* A name given to Diana, or the moon, on account of her brightness. It is the feminine of Phœbus, as Diana is the sister of Phœbus, the sun.

8. *Circumfuso aëre.* The atmosphere is a thin elastic fluid which encompasses the earth on all sides, to the extent of about forty-five miles.

Earth with her nether ocean *circumfused*
Their pleasant dwelling-home.—MILTON.

9. *Ponderibus librata:* balanced by its own gravity. Pythagoras had long before demonstrated the true nature of the solar system, and of the gravitation of the heavenly bodies.

The rest to several place
Disparted, and between, spun out the air,
And earth self-balanced on her centre hung.
MILTON.

Terra pilæ similis nullo fulcimine nixa.
OVID'S FASTI.

He stretcheth the north over the empty space, and hangeth the earth upon nothing.—JOB xxvi. 7.

9. *Brachia.* The waters of the ocean, with which it embraces the earth, are called arms.

Let others stretch their *arms* like seas,
And clasp in all the shore.—WATTS.

10. *Margine terrarum:* along the borders of the earth.

10. *Amphitrite.* The daughter of Oceanus and Tethys, and the wife of Neptune. She is here put for the sea, by metonymy. The etymology of the word is *ἀμφιτρίβειν to wear away*, because the motion of the sea wears away the earth.

When not a wave appears at eventide,
Save from the pawing of thy coursers' feet,
With queenly Amphitrite by thy side,
O'er the still waters glides thy chariot fleet.
PANTHEON

11. *Pontus.* Put for water, by metonymy.—See Brooks's Grammar, p. 208.

13. *Lucis egens:* destitute of light.

The earth was at first without form and void; and darkness was upon the face of the deep.—GENESIS i. 2.

14. *Obstabat.* The strife arose from the commotion of the different elements commingled in the same body.

15. *Pugnabant.* Thus, Milton, in describing the Chaos that borders upon Hell.

For hot, cold, moist, and dry, four champions fierce,
Strive here for mastery. and to battle bring
Their embryo atoms.—PARADISE LOST.

16. *Sine pondere:* things without weight. The imponderable agents are light, heat, and electricity.

Hanc Deus et melior litem Natura diremit:
Nam cœlo terras, et terris abscidit undas;
Et liquidum spisso secrevit ab aëre cœlum.
Quæ postquam evolvit, cæcoque exemit acervo,
Dissociata locis concordi pace ligavit.

duris, habentia pondus cum iis sine pondere. Deus et melior Natura diremit hanc litem: nam abscidit terras cœlo, et undas terris; et secrevit liquidum cœlum ab

NOTÆ.

17. *Deus:* God. Deus is the same as the Greek Θεός, which comes from Θέω, *to dispose, to arrange.* The ancients regarding matter as eternal, did not consider God as the Creator of the Universe, but the Architect. They believed in two eternal principles, the one *active*, the other *passive;* mind and matter. This doctrine, first taught by Hermes Trismegistus, "The beginning of all things which exist is God, or mind, and nature, or matter," was adopted by the Stoics and some other sects of philosophers. How much more sublime is the idea of God presented in the Bible, who by the word of his power spoke into existence the *material* out of which he formed the universe. Some of the Orphic hymns describe Jupiter as omnipotent, omnipresent, and the architect of the universe. In the fragment from Proclus, on the Alcibiades of Plato, he is designated "Jupiter, the foundation of the earth and starry heavens; Jupiter, the fountain of the sea; Jupiter, the first progenitor of all."

17. *Deus et Natura.* This refers to the two principles, mind and matter. We may consider the force of the particle *et* as expositive; God and Nature—even Nature; or by the figure hendiadys—the God of Nature. The intelligent heathens considered God and Nature synonymous. Thus Strabo:

Nihil autem aliud est natura quam Deus et divina quædam ratio toti mundo et partibus ejus inserta.—STRABO.

The power which fashioned the universe Aristotle denominates "Nature;" Anaxagoras calls it "Mind;" so also Plato in his Phædon. Thales says, "God was that Mind which formed all things out of water." Amelius, the Platonic, in perfect accordance with what St. John says of the λόγος, remarks, "And this is that Reason or Word, by which all things that ever were, were made." Chalcidius declares, "The Reason of God is God himself," just as St. John says, "The Word was God." Plato says, "Jupiter is a spirit which pervades all things."

All Nature is but art unknown to thee.—POPE.

17. *Melior.* This epithet reminds us of the complacency of Deity in Genesis, on reviewing his work, he "saw that it was good." Seneca, in his lxvth Epistle, has the same idea, "Bonus est: bona fecit." Plato also says, καλὸς ὁ κόσμος, *the world is good.*

Nam numen divinum est fons luminis, sicut et bonitatis.—JAMBLICHUS.

18. *Nam cœlo terras:* he divided the earth from heaven. Cœlo here evidently includes the *aër* and *æther.* The description corresponds with the first act of Deity in Genesis; for, doubtless, when he formed the light, it was by separating the atmosphere from the heavier bodies, and causing the gaseous vapors to ignite, for as yet the sun was not formed.

Earth first produced the Heavens.—HESIOD.

18. *Abscidit undas:* he divided the waters from the earth. We are again reminded of the order of the Scriptural account:

And God said, let the waters under the heaven be gathered together into one place, and let the dry land appear.—GENESIS.

Hesiod says, after the formation of Heaven:

Then with Heaven
Consorting, Ocean from her bosom burst,
With its deep eddying waters.—THEOGONY.

19. *Liquidum cœlum:* the clear heaven. Cœlum is here restricted to the æther, as stated in the 10th line of the next fable.

20. *Quæ postquam evolvit:* which after he extricated.

20. *Cæco acervo:* a confused mass. Literally, a blind mass. *Cæcum* is used passively by the poet, because the chaos was dark, and could not be seen distinctly.

The Chaos was dark as night, in which darkness all things under the sky were involved.—ORPHEUS.

21. *Dissociata locis.* The elements were now disunited in place, but concordant in spirit. The antithesis of the words *dissociata* and *concordi*, arising from the inseparable particles *dis* and *con*, is very beautiful.

21. *Concordi pace.* This state of concord is an agreeable change from the strife of the pristine chaos. In some of the ancient cosmogonies, the birth of Love, or Harmony, is represented as one of the first occurrences.

Kind *Concord*, heavenly born! whose blissful reign
Holds this vast globe in one surrounding chain.
TICKEL.

Where order in variety we see,
And where, though all things differ, they agree.
POPE.

Ignea convexi vis et sinè pondere cœli
Emicuit, summâque locum sibi legit in arce.
Proximus est aër illi levitate, locoque :
Densior his tellus, elementaque grandia traxit,
Et pressa est gravitate sui. Circumfluus humor
Ultima possedit, solidumque coërcuit orbem.
Sic ubi dispositam quisquis fuit ille Deorum,

spisso aëre. Quæ postquam evolvit, quæ exemit cæco acervo, ligavit dissociata locis concordi pace. Ignea vis cœli convexi et sine pondere emicuit, quæ legit sibi locum in summa arce.

28. Ubi quisquis De-

NOTÆ.

22. *Ignea vis cœli:* the fiery force of the heaven. This means the æther, to which Hesiod, in like manner, assigns the highest place. The poet probably includes the sun, regarding it as a body of liquid flame, immense and imponderable.

Hail, holy Light! offspring of heaven's first born!
Whose fountain who shall tell? before the sun,
Before the heavens thou wert; and at the voice
Of God, as with a mantle, didst invest
The rising world of waters, dark and deep.
MILTON.

23. *Emicuit:* sprung forth or shone forth. This expression conveys the idea of great celerity, and is somewhat similar to the account of the creation of light given in the Bible: "Let there be light, and there was light."

And forthwith light
Ethereal—first of things—quintessence pure,
Sprung from the deep.—MILTON.

23. *Summa in arce.* It is a law in philosophy, that the heavier bodies descend, while the lighter bodies ascend till they reach a region of their own density. The æther being lightest, will ascend to the highest place.

Even inanimates have their proper stations assigned; the earth is the lowest, water is higher than the earth, the air is above the water, and fire has the highest situation.—DE NATURA DEORUM.

The fiery part ascended highest, because the lightness of its nature caused it to tend upwards.—DIODORUS SICULUS.

24. *Levitate.* The air is next to the ether in lightness, and necessarily so in location. It is proper to say lightness here instead of weight, for the ether has just been spoken of as a light body.

25. *Densior:* more dense, and consequently heavier.

25. *Elementa.* Elements are the first principles of which bodies are formed. The ancients recognised four elements, fire, air, earth, and water. Fire is still regarded as a simple, but the others are known to be compounds. Air consists of oxygen and nitrogen, in the proportion of 21 parts of the former to 79 of the latter, or, as some think, of 20 and 80, in accordance with the atomic theory. The compositions of earth are varied. Water consists of hydrogen and oxygen, in the proportions, by weight, of 1 to 8, or by volume, of 2 to 1.

25. *Traxit.* The earth, agreeably to the law of gravity, drew down with it the heavier elements. There is much expressiveness in the word *traxit.*

The muddy and grosser parts, together with the fluid, sunk down, by reason of their heaviness.—DIODORUS SICULUS.

26. *Pressa est:* was pressed together. The earth is kept together by the power of attraction.

26. *Circumfluus humor.* The water flowing around possessed the last place, *or* lowest place, for the surface of the water is lower than the surface of the earth.

Providence has caused many eminences and cavities in the earth, that in these, the water, or the greatest part of it, might be received.—STRABO.

He the world
Built on *circumfluous* waters calm, in wide
Crystalline ocean.—PARADISE LOST.

And, poured round all,
Old Ocean's gray and melancholy waste.
BRYANT.

27. *Solidum orbem.* The ancient philosophers generally considered the earth as a globe.

The cone, you say, the cylinder, and the pyramid, are more beautiful to you than the sphere. Would not physics inform you, that this equality of motion and invariable order could not be preserved in any other figure? Nothing, therefore, can be more illiterate than to assert, as you do, that it is doubtful whether the world is round or not.—CICERO ON THE GODS.

It is he that sitteth upon the *circle* of the earth, and the inhabitants thereof are as grasshoppers. —ISAIAH xl. 22.

How heaven on high was formed,
The earth established, and *begirt with sea.*
ORPHEUS.

28. *Quisquis deorum.* The Architect of the Universe appears to be rather an "unknown god" to the poet. He evidently considers him of a more exalted character than the others. The heathens in general acknowledged *one* supreme god.

The whole world agree in this one constant law and opinion, that God is the sole King and Father of all.—MAXIMUS TYRIUS.

There are many vulgar gods, but there is but one natural god.—ANTISTHENES.

There is really but one God,
The maker of heaven and earth,
And sea and winds.—SOPHOCLES.

In the fragment of Orpheus, quoted by Justin Martyr, and by Clemens Alexandrinus, on the Unity of God, it is said:

He is one, self-begotten; by him alone are all things that have been made.

Congeriem secuit, sectamque in membra redegit.
Principio terram, ne non æqualis ab omni
Parte foret, magni speciem glomeravit in orbis.
Tum freta diffundi, rapidisque tumescere ventis
Jussit, et ambitæ circumdare littora terræ.
Addidit et fontes, immensaque stagna, lacusque;
Fluminaque obliquis cinxit declivia ripis:
Quæ diversa locis partim sorbentur ab ipsâ;

orum ille fuit, secuit congeriem sic disposita que redegit sectam in membra. Principio glomeravit terram in speciem magni orbis, ne foret non æqualis ab omni

34. Et addidit fontes, que immensa stagna, que lacus; que cinxit declivia flumina ob-

NOTÆ.

29. *Congeriem secuit:* cut the mass, viz. chaos. Thus *abscidit*, a similar term, is employed in the 17th line to express great violence in the separation of the bodies.

29. *In membra:* into members or parts; that is, into separate elements.

30. *Principio:* in the beginning. Having stated the fact of the formation of the universe, the poet enters more particularly into the specifications of the several acts. In doing this, he uses the identical expression which occurs in the first verse of Genesis.

30. *Æqualis ab omni.* The earth is not exactly equal in every part, as the elevations and depressions show. The equatorial diameter, too, is 26 miles greater than the polar. Owing to this spheroidal figure, the earth may be considered as containing a sphere, the radius of which is half the polar axis, and a quantity of redundant matter distributed over it, so as to swell out the equatorial regions. The precession of the equinoxes, and the nutation of the earth's axis, is occasioned by the attraction of the sun and moon on this redundant matter.

31. *Glomeravit:* he rounded the earth. *Glomero* signifies to wind into a ball like thread. The expression is not inapt, especially when we consider that the earth consists of successive layers.

31. *Magni orbis:* a great globe.

A glorious orb from its Creator's hands
It came, in light and loveliness arrayed,
Crowned with green emerald mounts tinted with gold.—SCRIPTURAL ANTHOLOGY.

32. *Freta.* Narrow seas between two portions of land, so called from *fervendo;* here put by synechdoche for seas in general. He ordered the seas to be poured forth.

And from the hollow of his hand
Poured out the immeasurable sea.
BOWER OF PAPHOS.

32. *Tumescere:* to swell; to be puffed up.

Have I not seen the seas *puffed* up with winds,
Rage like an angry boar chafed with sweat.
SHAKSPEARE.

33. *Jussit:* he commanded. This conveys the idea of great power, and is similar to the "*Deus dixit*" of Moses.

He spoke, and it was done; he commanded, and it stood fast.—PSALM XXXIII. 9.

33. *Ambitæ terræ.* Not on all sides surrounded as the earth is by the air, but encompassed or encircled by it.

And wearing as a robe the silver sea,
Seeded with jewels of resplendent isles.
SCRIPTURAL ANTHOLOGY.

33. *Circumdare.* In the use of *circumdare* with *ambitæ*, there is a pleonasm. This figure is of frequent occurrence in Ovid.

34. *Fontes, stagna, lacusque.* In the enumeration of the different bodies of water, there is an agreeable variety.

Dim grottoes, gleaming lakes, and fountains clear.—THOMSON.

34. *Fontes.* Fountains or springs are formed by water that issues from crevices in the earth. The water falls on higher ground, and descending into the earth, is received in subterranean cavities, and filtrates towards the springs. Springs are distinguished as perennial, periodical, intermitting, and spouting. An intermitting fountain at Como, in Italy, rises and falls every hour; one at Colmaris, in Provence, eight times in an hour.

34. *Stagna.* Pools are bodies of water that receive no running water, and have no visible outlet. They are situated in low marshy ground.

34. *Lacusque.* Lakes are large bodies of water that do not communicate with the ocean. They are distinguished as follows: those that receive streams of water, and have a visible outlet; those that receive streams of water, and have no visible outlet; and those that are supplied, not by running streams, but internal springs, and have a visible outlet. The first class of lakes is fresh, the second salt, and the third saline, or alkaline, or both.

35. *Flumina declivia.* Rivers always occupy the lowest portions of the districts from which they derive their waters. These districts are called basins.

Rivers will not flow, except on *declivity*, and their sources be raised above the earth's ordinary surface, so that they may run upon a descent.—WOODWARD.

36. *Cinxit obliquis ripis:* he bound the rivers with winding banks.

He hath compassed the waters with bounds, until day and night come to an end.—JOB XXVI 10.

In mare perveniunt partim, campoque recepta
Liberioris aquæ, pro ripis littora pulsant.
Jussit et extendi campos, subsidere valles,
Fronde tegi sylvas, lapidosos surgere montes.
Utque duæ dextrâ cœlum, totidemque sinistrâ
Parte secant Zonæ, quinta est ardentior illis;
Sic onus inclusum numero distinxit eodem
Cura Dei: totidemque plagæ tellure premuntur:
Quarum quæ media est, non est habitabilis æstu;
Nix tegit alta duas; totidem inter utramque locavit;

liquis ripis: quæ diversa locis partim sorbentur ab terra ipsâ; partim perveniunt in mare, que recepta campo liberioris aquæ pulsant
Utque duæ zonæ secant cœlum dextrâ parte, que totidem sinistrâ, quinta est ardentior illis; sic cura Dei distinxit inclusum onus eodem numero: quetotidem plagæ premuntur tellure.

NOTÆ.

How many spacious countries does the Rhine,
In *winding banks*, and mazes serpentine
Traverse.—BLACKMORE.

36. *Sorbentur.* Some rivers disappear, and continue their course for a distance, under the earth. Such are the Alpheus, in Peloponnesus, the Anas, in Spain, the Rhone, in France, the Lycus, the Erasinus, and Mysus.

37. *In mare perveniunt.* Some ancient philosophers regarded the earth as a great animal, and the ocean as the great fountain and receptacle of all the other waters. It was thus the heart of the world.

The deep pulsations of his mighty heart,
That bids the blood-like fluid circulate
Through every fibre of the earth, shall cease.
SCRIPTURAL ANTHOLOGY.

The rivers run into the sea.—CAREW.

All the rivers run into the sea; yet the sea is not full: into the place whence the rivers come, thither they return again.—ECCLESIASTES i. 7.

37. *Campo;* in a plain of freer water. The sea or ocean.

38. *Liberioris aquæ.* The expanse being greater, the waters are less confined.

38. *Pro ripis littora.* A distinction is made between banks and shores. The former belong to rivers, the latter to the sea.

39. *Subsidere valles.* The plains to be extended, the valleys to *sink down.*

So high as heaved the tumid hills, so low
Down sunk a hollow bottom, broad and deep.
MILTON.

40. *Fronde tegi:* the woods to be clothed with leaves.

Last,
Rose, as in dance, the stately trees, and spread
Their branches hung with copious fruit.
MILTON.

40. *Lapidosos montes;* the stony mountains to rise.

She brought
The lofty mountains forth, the pleasant haunts
Of nymphs, who dwell midst thickets of the hills.
HESIOD.

He gave being to time, and the divisions of time, to the stars also, and to the planets, to rivers, oceans, and mountains; to level plains and uneven valleys.—INSTITUTES OF MENU.

41. *Dextra, sinistra.* The northern portion was considered, by the Romans the right, the southern the left.

42. *Secant zonæ.* The noun *zona* is derived from the Greek ζώνη, *a girdle.* There are five parallel circles in the heavens; the equator or equinoctial, equidistant from the north and south poles; the two tropics, at a distance of 23° 28′ from the equator on either side; and the two polar circles, at a distance of 23° 28′ from the poles. These circles divide the heavens into five zones; the two frigid zones enclosed between the polar circles and the poles; the two temperate zones lying between the tropics and polar circles, and the torrid zone lying between the tropics.

43. *Inclusum onus:* the included mass of earth.

44. *Totidem plagæ:* as many regions are impressed upon the earth. As the planes of the five celestial circles, described in a former note, produced till they reach the earth, impress similar parallels upon it, astronomers with propriety divide the earth into zones, in the same manner as they distinguish the heavens.

45. *Non est habitabilis.* The sun in the torrid zone being twice vertical, and often nearly perpendicular, darts down his rays with great power. Unacquainted with the situation of the earth, the course of the winds, and the effect of frequent rains, and of the ocean, in tempering the solar heat, the ancients generally considered the torrid zone uninhabitable. Lucan, however, in the army of Pompey, speaks of Ethiopians from the torrid zone. Eratosthenes describes Taprobana under the line, and Ptolemy, in his Geography, speaks of Agisymban Ethiopians south of the equinoctial.

Columbus first
Found a temperate in a *torrid* zone;
The feverish air fanned by a cooling breeze.
DRYDEN.

46. *Nix tegit.* The two frigid zones, lying between latitude 66° 32′ and the poles, are covered with ice and snow, a great part of the year.

He giveth snow like wool: he scattereth the hoar-frost like ashes. He casteth forth his ice like morsels: who can stand before his cold?—PSALM cxlvii.

Temperiemque dedit, mistâ cum frigore flammâ.
Imminet his aër; qui, quanto est pondere terræ
Pondus aquæ levius, tanto est onerosior igni.
Illic et nebulas, illic consistere nubes
Jussit, et humanas motura tonitrua mentes,
Et cum fulminibus facientes frigora ventos.
His quoque non passim mundi fabricator habendum
Aëra permisit. Vix nunc obsistitur illis,
Cum sua quisque regant diverso flamina tractu,
Quin lanient mundum; tanta est discordia fratrum.

48. Aër imminet his, qui, quanto pondus aquæ est levius pondere terræ, tanto est
50. Et jussit nebulas consistere illic, nubes illic, et tonitrua motura humanas mentes, et ventos facientes frigora cum fulminibus. Quoque fabricator mundi non permisit aëra habendum passim his. Nunc

NOTÆ.

Quam circum extremæ dextra lævâque trahuntur
Cæruleâ glacie concretæ, atque imbribus atris.
VIRGIL.

46. *Totidem.* The two temperate zones, between the torrid and the frigid zones, are free from the severe extremes of heat and cold, and are more agreeable and salubrious than any other portions of the earth.

Has inter medidumque duæ mortalibus ægris
Munere concessæ divum.—VIRGIL.

47. *Temperiem:* temperateness; the heat being blended with cold.

48. *Aër imminet:* the air rests upon these.

48. *Quanto est pondere.* The poet arranges the different elements according to their gravity: first, fire; then air; then water, and lastly, earth. His proportions, however, do not accord with modern philosophy, for heat is considered imponderable; atmospheric air is ·00121; water 1, and earthy matter varies in weight according to its component particles.

50. *Illic nebulas.* Fogs consist of dense vapors near the surface of the land or water. During the night, the air, by cooling rapidly, becomes surcharged with moisture. A part of this moisture, precipitated in the form of cloud, gives rise to the ordinary fog. The heat of the sun disperses the fogs by elevating the temperature of the air, and enabling it to reabsorb and hold in solution the moisture.

50. *Illic nubes.* Clouds are vapors, which, on ascending to the higher and colder regions, are condensed and rendered visible. They are less dense than fogs, and consequently more elevated. Their average elevation is from two to three miles. Clouds are divided into three primary formations; the *cirrus*, or curl-cloud, which occupies the highest region, and consists of curls or fibres diverging in every direction; the *cumulus*, or stacken-cloud, which is next in position, which, from a horizontal base, assumes a conical figure; and the *stratus*, or fall-cloud, which consists of horizontal layers. It is lowest in place, and comprehends fogs and mists. The modifications of the above are the *cirro-cumulus*, the *cirro-stratus*, and the *cumulo-stratus*, so called from their having the blended appearance of their respective primaries. The *nimbus* is the rain-cloud, into which the different clouds resolve themselves when it rains.

51. *Tonitrua.* The poet speaks of thunder as if it were a real entity, whereas it is a mere sound, "Vox et nihil præterea." It is the noise which follows the passage of lightning through the air from one cloud to another, or from a cloud to the ground. It is produced by the vibration of the air, which is agitated by the electric discharge.

51. *Motura mentes:* to disturb the minds of men.

The thunder rolls: be hushed the prostrate world,
While cloud to cloud returns the solemn hymn.
THOMSON.

52. *Fulminibus.* Lightning is the rapid motion of vast masses of electric matter. When two clouds, or a cloud and the earth are in different electric states, the one being positively electrified, the other negatively, the electric equilibrium is restored by a union of the two electricities, accompanied by the usual phenomena, flashes of light, and a loud report.

52. *Frigora ventos.* Winds are currents of air formed by a disturbance of the equilibrium of the atmosphere. The heated air expands and ascends, while the cold air rushes in to occupy its place. Winds may thus be said to cause cold. A gentle breeze moves about five miles per hour; a brisk gale from ten to fifteen miles; a high wind about thirty-five miles; a storm sixty miles; a hurricane one hundred.

53. *Non passim.* The architect of the world did not permit the winds, at their pleasure, to possess the world, lest, uniting their forces, they might destroy it.

Maria ac terras cœlumque profundum
Quippe ferant rapidi secum, verrantque per auras.—VIRGIL.

54. *Obsistitur.* This is an impersonal verb, from *obsisto.* Scarcely now are they prevented from tearing the world to pieces, when they govern their blasts, each one in a different region.

56. *Fratrum.* The winds are fabled to be the son of the giant Astræus and Aurora.

Eurus ad Auroram, Nabathæaque regna recessit,
Persidaque, et radiis juga subdita matutinis;
Vesper, et occiduo quæ littora Sole tepescunt,
Proxima sunt Zephyro: Scythiam septemque Trionem
Horrifer invasit Boreas; contraria tellus
Nubibus assiduis, pluvioque madescit ab Austro.
Hæc super imposuit liquidum et gravitate carentem

VIX obsistitur illis, cum regant sua flamina quisque diverso tractu, quin lanient mundum; discordia fratrum est tanta. Eurus recessit ad Auroram, Nabathæaque

62. Madescit assiduis nubibus ab pluvio Austro. Imposuit

NOTÆ.

Aurora to Astræus bare the winds,
Of spirit untamed; east, west, and south, and north,
Cleaving his rapid course.—HESIOD.

Astræus is derived from ἄστερ, *a star*, and probably means the sun, "the greater light." As the sun's rays disturb the temperature of the air in the morning, and cause the winds to rise, they are said, with poetic beauty, to be born of the sun and the morning.

57. *Eurus.* The poet describes the four cardinal winds, east, west, north and south, and begins with Eurus. This blows from the equinoctial east, and to the Italians was dry, serene, pleasant, and healthy.

57. *Ad Auroram:* to the east, where the morning rises. By metonymy.

57. *Nabathæa.* The Nabathæan kingdoms, according to Josephus, comprised that portion of country lying between the Euphrates and the Red Sea, and were reigned over by twelve princes, the sons of Ishmael, of whom Nabath was the eldest. Pliny mentions the Nabathæi in Arabia Felix.

58. *Persida.* This is a Greek name of Persia, a celebrated country of the east. It was at first a small country, bounded on the north by Media, on the east by Caromania, on the south by Sinus Persicus, and on the west by Susiana. It is thought to have derived its name from Perses, the son of Perseus.

58. *Radiis juga:* the hills lying under the rays of the morning; a beautiful periphrasis for the eastern mountains.

Where first the sun
Gilds Indian mountains.—THOMSON.

59. *Vesper.* As Aurora was put for the east, *vesper* is here put for the west.

59. *Quæ littora tepescunt.* This is another beautiful periphrasis for the shores of the west.

Or his setting beams
Flames on the Atlantic isles.—THOMSON.

60. *Proxima.* Are next to Zephyrus, the west wind. This wind is from the equinoctial west, and with its side winds, is cloudy and moist, and less healthful. Zephyrus presides over fruits and flowers, and is represented under the form of a youth, with wings like those of a butterfly, and having his head crowned with flowers.

60. *Scythia.* A country in the north of Asia, remarkable for the coldness of its climate, and the rude character of its inhabitants.

Scythiæque hyemes atque arida differt
Nubila.—GEORGIC iii. 197.

60.—*Septemtrionem.* From *septem*, seven, and *triones*, ploughing oxen. A constellation near the north pole, consisting of seven stars in the form of a plough. It is here put for the north. Sometimes it is called Charles's Wain, from a fancied resemblance to a wagon.

61. *Horrifer Boreas.* Boreas is derived from *βορόν, a vortex;* as this wind often blows with such violence as to cause whirlwinds, it probably had its name from this circumstance. It produces cold, hail, and snow. As this wind causes shivering, it has the epithet *horrifer.*

Boreas, and Cæcas, and Argestas loud,
And Thrascias, rend the woods, and seas upturn.
MILTON.

62. *Pluvio ab Austro.* The south wind passing over the sea is warm and moist, and often brings rain.

The effusive south
Warms the wide air, and o'er the void of heaven
Breathes the big clouds, with vernal showers distent.—THOMSON.

Besides the cardinal winds, there are others which are collateral. They are comprised in the following lines:

Flat Subsolanus, Vulturnus et Eurus ab ortu:
Circius occasum, Zephyrusque Favonius afflant,
Et media de parte die Notus, Africus, Auster:
Conveniunt Aquilo, Boreas, et Corus ab Arcto.

63. *Super hæc:* above these; that is, above the atmosphere and the winds.

64. *Æthera:* the ether, or fire. It is described by Cicero as the heaven in which the fiery bodies run their courses. The upper air or ether is mythologically called Jupiter; the atmospheric or lower air, Juno. Hence Juno has been styled, by the Stoics, both the sister and wife of Jupiter. As heat and moisture are the radical principles of all things, the union of Jupiter and Juno are said to produce every thing in nature.

Tum pater omnipotens fœcundis imbribus æther
Conjugis ingremium lætæ descendit, et omnes
Magnus alit, magno commixtus corpore, fœtus.
VIRGIL.

Lastly, when father Ether kindly pours
On fertile mother Earth his seminal showers.—
CREECH'S LUCRETIUS.

Æthera, nec quicquam terrenæ fæcis habentem.
Vix ea limitibus dissepserat omnia certis:
Cum, quæ pressa diu massâ latuere sub illâ,
Sidera cœperunt toto effervescere cœlo.

liquidum Æthera, et carentem gravitate, nec habentem quicquam terrenæ fæcis, super hæc. Vix dissepserat omnia ea

NOTÆ.

65. *Certis limitibus:* fixed boundaries.

66. *Massa:* that mass. Chaos under which the stars lay.

67. *Sidera. Sidus* is a constellation consisting of many stars. The poet here is speaking of stars in general.

A constellation is but one,
Though 'tis a train of stars.—DRYDEN.

67. *Effervescere:* to glow through all the heavens.

The myriad stars
Glow in the deep blue heaven, and the moon
Pours from her beamy urn a silver tide
Of living rays upon the slumbering earth.
SCRIPTURAL ANTHOLOGY.

The stars which lay obscured under Chaos, now begin to shine forth. Hesiod, in like manner, speaks of the stars as last formed.

Last Lucifer
Sprang radiant from the dawn-appearing morn,
And all the glittering stars that gird the heaven,
HESIOD.

How shall I then attempt to sing of Him
Whose single smile has, from the first of time,
Filled, overflowing, all those lamps of heaven
That beam for ever through the boundless sky.
THOMSON.

Aratus, in speaking of the formation of the stars, uses language very similar to that of Moses.

Αυτὸς γὰρ τάγε σῆμα τ' ἐν οὐρανῷ ἐστήριξε.
ARATUS.
Σημαίνειν ἐκέλευσεν ἐπερχομένου τ' ἀρότοιο.
IDEM.

And God said, let there be lights in the firmament; and let them be for *signs*, and for seasons. —GENESIS.

Nothing in creation is so well calculated to fill the mind with sublime ideas, and lift the soul to God, as the contemplation of the starry heavens; truly, the heavens declare the glory of God, and the firmament showeth his handiwork.

With radiant finger Contemplation points
To yon blue concave, swelled by breath divine,
Where, one by one, the living eyes of heav'n
Awake, quick kindling o'er the face of ether
One boundless blaze; ten thousand trembling fires,
And dancing lustres, where th' unsteady eye,
Restless and dazzled, wanders unconfined
O'er all this field of glories: spacious field,
And worthy of the Master! he whose hand,
With hieroglyphics elder than the Nile
Inscribed the mystic tablet, hung on high
To public gaze; and said, Adore, O man,
The finger of thy God! From what pure wells
Of milky light, what soft o'erflowing urn,
Are all these lamps so filled? these friendly lamps,
For ever streaming o'er the azure deep,
To point our path, and light us to our home.
How soft they slide along their lucid spheres!
And, silent as the foot of time, fulfil
Their destined courses. Nature's self is hushed,
And, but a scattered leaf, which rustles thro'
The thick-wove foliage, not a sound is heard
To break the midnight air: tho' the rais'd ear,
Intensely list'ning, drinks in ev'ry breath.
How deep the silence, yet how loud the praise!
But are they silent all? or is there not
A tongue in ev'ry star that talks with man,
And woos him to be wise? nor woos in vain:
This dead of midnight is the noon of thought,
And wisdom mounts her zenith with the stars.
At this still hour the self-collected soul
Turns inward, and beholds a stranger there
Of high descent, and more than mortal rank;
An embryo God; a spark of fire divine,
Which must burn on for ages, when the sun
(Fair transitory creature of a day!)
Has closed his golden eye, and, wrapt in shades,
Forgets his wonted journey thro' the east.
BARBAULD.

QUÆSTIONES.

What is the subject of Fable I?

What is said of the account of the creation given by Ovid?

What was Chaos?

Who was Titan? who were the Titans?

Who was Phœbe?

Who was Amphitrite?

In what state were the elements in Chaos?

In reducing the elements to order, what was the first act of the deity? what the second? the third?

What place did the fiery principle, or æther occupy?

What is next to the æther?

What figure was given to the earth?

How many zones are there, and how disposed?

What is said of the torrid zone?

Did all the ancients hold this opinion?

How many winds are mentioned?

Why are they called the sons of Astræus and Aurora?

What are their names, and their regions?

Who was Aurora? why does it signify the east?

Where is Nabathæa? why so called?

By what figure is Septemtrionem divided?

What part of the material creation was last formed?

FABULA II.

ANIMALIUM HOMINISQUE CREATIO.

Inhabitants are assigned to the several divisions of the earth. The heavens receive the stars and the gods; the waters receive the fish; the earth the wild beasts, and the air the birds. The creation of man.

EXPLICATIO.

The world having been prepared for the reception and sustentation of inhabitants, the celestial Architect now peoples each region with its appropriate class. The gods, and the stars, which the ancients supposed to partake of the nature of the gods, occupy the celestial space. The first act of animal creation takes place, and the waters are stocked with their infinite multitudes. As the lowest organization of animals is formed in the waters, this is agreeable to philosophy, and to the account of the first act of animal creation in Genesis, the bringing forth of the waters. In Genesis, however, the waters bring forth not only the cold-blooded animals, fishes, and reptiles, but the lower orders of warm-blooded animals also, the birds. This is agreeable to the soundest philosophy, for birds are next in order to fishes, live in the same, or a similar element, and like fishes, move through the water or the air by a similar resistance of those elements to the organs with which they respectively strike them. Our poet speaks next of the beasts, and then of the birds. The Biblical account places the formation of beasts last. Their organization is the most perfect of all animals. To be lord of the creation just finished, man is formed by Prometheus, the son of Iapetus or Japhet. In the account there appears to be a mingling of allegory and history. Iapetus, the son of Cœlus and Terra, and the brother of the Ocean, as described by Hesiod, is no doubt Japhet, the son of Noah, called the brother of the Ocean, from his surviving the flood. As the sons of Japhet peopled "the isles of the Gentiles," according to Scripture, it is possible he was ranked among the gods, and that to him, or to his son, Prometheus, may have thus been attributed the formation of man. It is most probable that the fable of Prometheus's stealing fire from heaven to animate man, and the introduction of disease and death by Pandora, sent for his punishment, is a confused account of the Creation and Fall of man. Prometheus may be regarded as a personification of προμηθεία, *the divine wisdom*, which formed man, as he is the chief work of creation. Thus Hesiod represents Mulciber, or the plastic power of the deity, as forming man. Again, as the fall, which brought "sin and all our wo," was in consequence of man's coveting knowledge, "ye shall be as gods, knowing good and evil," nence diseases and death are said to follow in consequence of fire, which typifies knowledge, being stolen from heaven. Disease and death were introduced, moreover, by Pandora, who is plainly the Eve of Scripture See the story of Prometheus in Lempriere's Dictionary.

NEU regio foret ulla suis animantibus orba; 1
Astra tenent cœleste solum, formæque deorum:
Cesserunt nitidis habitandæ piscibus undæ:
Terra feras cepit: volucres agitabilis aër.

1. Neu ulla regio foret orba suis animantibus; astra que formæ Deorum, ten-

NOTÆ.

1. *Neu regio:* nor might any region be destitute of proper animals. The earth was at first "without form and *void:*" it was now the purpose of the deity to fill it.

> Heaven and earth at first were of one form,
> But when their different parts were separate,
> Thence sprung beasts, fowls, and all the shoals of fish,
> Nay, even men themselves.—EURIPIDES.

2. *Astra.* The constellations are here spoken of as real animals inhabiting the heavens. The Platonists regarded the stars as intelligent beings.

> Anaximander affirmed the stars to be the eternal gods.—PLUTARCH.
>
> The stars being generated in the ethereal space, it is a natural inference to suppose them endued with such a degree of sense and understanding as places them in the rank of gods.—DE NATURA DEORUM.
>
> It hath been delivered down to us, by the ancients, and those of old times, both that the stars are gods, and that the Divinity comprehended the whole, or universal nature.—ARISTOTLE.

The first inhabitants of Greece appear to me to have esteemed these only to be gods, as many of the barbarians now do, the sun, and moon, and the earth and stars, and heaven.—PLATO'S CRATYLUS.

The first natural philosophers looked upon the sun and moon, and other wandering stars, and the elements, and the things that were connected with these, to be the only gods.—EUSEBIUS.

The most ancient people of Egypt, looking up to the world above them, and the nature of the universe, and being struck with astonishment and admiration, supposed the sun and moon to be the eternal and first, or principal gods, and that these gods govern the whole world.—DIODORUS SICULUS.

The Sabians hold that there is no God besides the stars; that they are all deities, but that the sun is the great, or chief god.—MAIMONIDES.

A modern poet, with the enthusiasm of a true Sabian, speaks of the stars as animated, and enshrining an intelligent soul, in the following beautiful language:

> Ye visible spirits! bright as erst
> Young Eden's birthnight saw ye shine
> On all her flowers and fountains first,
> Yet sparkling from the hand divine;
> Yes, bright as then ye smiled, to catch
> The music of a sphere so fair,
> Ye hold your high, immortal watch,
> And gird your God's pavilion there.

Sanctius his animal, mentisque capacius altæ,
Deerat adhuc, et quod dominari in cætera posset.
Natus homo est. Sive hunc divino semine fecit
Ille opifex rerum, mundi melioris origo;
Sive recens tellus, seductaque nuper ab alto
Æthere, cognati retinebat semina cœli;
Quam satus Iäpeto, mistam, fluvialibus undis,

5 ent cœleste solum: undæ cesserunt habitandæ nitidis piscibus: Terra cepit
7. Homo est natus. Sive ille opifex rerum, origo melioris mundi, fecit hunc di-
10 vino semine; sive recens tellus, que seducta nuper ab alto

NOTÆ.

Gold frets to dust,—yet there ye are;
Time rots the diamond,—there ye roll
In primal light, as if each star
Enshrined an everlasting soul!
And does it not—since your bright throngs
One all-enlightening Spirit own,
Praised there by pure, sidereal tongues,
Eternal, glorious, blest, alone?—REPOSITORY.

These are the stars,
But raise thy thought from sense, nor think to find
Such figures as upon globes are designed.
CREECH.

2. *Formæ deorum:* the forms of the gods; not mere images, but the gods themselves.

The heavens are the *Lord's*, but the earth hath he given to the children of men.—PSALMS.

2. *Solum.* That which sustains any thing, applied equally to heaven, the earth, the air, and the water.

Quadrupedante *solum* quatit.—VIRGIL.
Vastis tremit ictibus ærea puppis,
Subtrahiturque *solum*.—VIRGIL.

And sowed with stars the heavens, thick as a *field*.—MILTON.

3. *Cesserunt:* the waters fell to the shining fish; were assigned as their place.

Forthwith the sounds and seas, each creek and bay,
With fry innumerable swarm, and shoals
Of fish, that with their fins and *shining* scales,
Glide under the green wave.—MILTON.

4. *Terra feras:* the earth received the wild beasts. It is not a little remarkable that many of the ancients believed that animals were produced from the earth, as stated in Genesis.

It would not be a foolish conjecture, concerning the first rise of men and beasts, if any one should imagine that of old they sprung out of the earth, one of these two ways, either after the manner of maggots, or to have come from eggs.—ARISTOTLE.

4. *Agitabilis:* mobile.

The surging air receives
Its plumy burden; and their self-taught wings
Winnow the waving element.—THOMSON.

The air
Floats as they pass, fanned with unnumbered plumes.
From branch to branch, the smaller birds, with songs,
Solaced the woods, and spread their painted wings.—MILTON.

5. *Sanctius animal:* a more divine animal.

Animal hoc providum, sagax, memor, plenum consilii, quem vocamus hominem, generatum est a supremo Deo præclara quadam conditione.—CICERO.

Though but an atom in immensity,
Still I am something fashioned by thy hand!
I hold a middle rank 'twixt heaven and earth,
On the last verge of mortal being stand,
Upon the realms where angels have their birth,
Close to the boundaries of the spirit-land!
The chain of being is complete in me,
In me is matter's last gradation lost,
And the next step is spirit—Deity!
I can command the lightning, and am dust!
A monarch, and a slave; a worm, a god!
DERZHAVIN.

5. *Mentis capacius:* more capable of profound understanding. The opinions of the ancients agreed in many respects with the account of Moses:

And breathed into his nostrils the breath of life, and he became a living soul.—GENESIS.

To this the Hebrews agree, when they say, that God gave to man a soul by a divine breath, which they call reason, or a rational soul; but to dumb creatures, and wild beasts of the forest, one void of reason; the living creatures and beasts being, by the command of God, scattered over the face of the earth.—CHALCIDIUS.

As capable of things divine, and fit
For arts; which sense we men from heaven derive,
For he that formed us both, did only give
To beasts the breath of life, to us a soul.
JUVENAL.

A particle of breath divine.—HORACE.

An ethereal sense.—VIRGIL.

6. *Adhuc deerat:* was yet wanting. How like the phrase, "There *was not* a man to till the ground." Man is here, as in the Bible, the last work of creation.

6. *Quod dominari:* that might have dominion over the rest. This is in virtue of mental excellence. "Knowledge is power."

And let them have *dominion* over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.—GENESIS.

Thou madest him to have dominion over the works of thy hands.—PSALM viii.

Βραχὺ τοι σθένος ἀνέρος,
Ἀλλὰ ποικιλίαις πραπίδων
Δαμᾶ φῦλα πόντου,
Χθονίων τ' αἰθερίων τε παιδεύματα.
EURIPIDES.

Τέχνῃ κρατοῦμεν ὧν φύσει νικώμεθα.—ANTIPHON.

7. *Natus homo est.* It is remarkable that nothing is said of the formation of woman. Aristophanes, in Plato, tells a fable that man at the first was double, but afterwards cut into two, which were distinguished by

Finxit in effigiem moderantûm cuncta Deorum.
Pronaque cùm spectent animalia cætera terram,
Os homini sublime dedit, cœlumque tueri
Jussit, et erectos ad sidera tollere vultus.

Æthere, retinebat semina cognati cœli: quam, mistam, fluvialibus undis, satus Iäpeto finxit in effigiem deorum mode-

NOTÆ.

sexes. In the chronicles of Hindostan, the two first creatures are called, in Sanscrit, Adim and Iva. The Fall is evidently alluded to in the following:

The two first mortals were Protogonus (first-born), and Eon. The latter found out the way of taking food from trees. Their descendants were Genus (Cain), and Genea, who first began to worship the sun.—SANCHONIATHO.

Orpheus, in his hymn to Protogonus, who was certainly Adam, by calling him *two-fold*, seems to refer to his containing Eve in his person:

O mighty first-begotten, hear my prayer,
Two-fold.—TAYLOR'S ORPHEUS.

7. *Divino semine:* of divine seed or origin.

Are we to suppose the divine seed fell from heaven upon the earth, and that men sprang up in the likeness of their celestial sires?—CICERO.

Τοῦ γὰρ καὶ γένος ἐσμεν.—ARATUS.

Denique cœlesti sumus omnes semine oriundi.
LUCRETIUS.

Qui se ipse noverit, intelliget se habere aliquid divinum, semperque et .faciet et sentiet aliquid dignum tanto munere deorum.—CICERO.

8. *Ille opifex rerum.* The artificer of the universe is represented also by Eurysus, the Pythagorean, as forming man in his own image.

The human race was formed by an immediate act of the deity, and received from him a reasonable soul.—CEDRENUS IN ORPHEUS.

Creator, yes! Thy wisdom and thy word
Created *me!* Thou source of life and good!
Thou spirit of my spirit, and my Lord!
Thy light, Thy love, in their bright plenitude
Filled me with an immortal soul, to spring
Over the abyss of death, and bade it wear
The garments of eternal day, and wing
Its heavenly flight beyond this little sphere,
Even to its source—to Thee—its author there.
DERZHAVIN.

8. *Mundi melioris:* of a better world; better than it now is, when it bears the curse of God. Heathens agree with the sacred historian, in attributing to the world, and to the elements, a better state of affairs than now exists. Thus Virgil says of Jupiter, after the first age had passed:

Ille malum virus serpentibus addidit atris
Prædarique lupos jussit, pontumque moveri,
Mellaque decussit foliis, ignemque removit,
Et passim rivis currentia vina repressit.

After man's transgression, God cursed the ground, and the earth and the elements were changed:

And now the direful reign of wo began,
And ruin through all nature's pulses ran;
The odors that exhaled life-giving breath,
To poisons turned, were drugged with scented death;
Beasts, birds, fish, insects, now dissolve in rage
The bonds of peace, and in wild strife engage;
The elements in placid beauty blent,
Together war by ruffian discord rent;
The maddened winds their wildest fury wake;
The tempest storms firm earth's foundations shake;
Involving gloom the blackening heaven enshrouds,
And lurid lightnings cleave the solid clouds;
Sphere-shapen comets through the tracts of air
Rush wild, and toss their long dishevelled hair;
Seas roar, earth trembles, and volcanic fire
The mountains light as if for Nature's funeral pyre.—HISTORY OF THE CHURCH.

10. *Cognati cœli.* Not merely produced at the same time, as *cognatus* would import, but rather kindred heaven, intimating that, as celestial nature had the power of creation, the earth, just separated from heaven, retained seminal powers also. It may refer also to the pre-existence of the soul, a doctrine which the ancients held.

The heavens to which he is *related*, as being his former habitation.—CICERO DE NATURA DEORUM.

11. *Satus Iäpeto.* Prometheus, the son of Iapetus, by one of the Oceanides; having reference, no doubt, to Japhet, the son of Noah, and his wife, who were in the ark. Offspring by her might be poetically regarded as by one of the daughters of the Ocean. Prometheus is mentioned, by Pliny, as the first that slaughtered an ox. Hesiod states, that Jupiter punished him for offering, in sacrifice, the bones and part of the flesh of an ox, so concealed in the skin as to appear entire. This probably has reference to the sacrifice after the flood, when the eating of flesh was permitted to man. Before the flood, when flesh was not eaten, the entire victim was offered to God; after the use of flesh was permitted, a part was probably eaten, and the rest offered to the Deity. Hence the fable may have arisen. Orpheus, in his hymn to Saturn, makes that deity the creator of gods and men, and the same as Prometheus.

Great sire of gods and men, whom all revere;
Father of vast eternity, divine,
Husband of Rhea and Prometheus wise.
TAYLOR'S ORPHEUS.

11. *Quam mistam.* The earth mixed with river water. It is remarkable that all the heathen writers speak of men as formed of the earth.

Democritus was of opinion, that men were first formed of clay and water: Epicurus was much of the same mind.—CENSORINUS.

Sic, modò quæ fuerat rudis et sinè imagine, tellus
Induit ignotas hominum conversa figuras.

rantum cuncta.
16. Sic tellus, quæ modo fuerat rudis et

NOTÆ.

Then ordered Mulciber, without delay,
To mix the earth and water, and infuse
A human voice.—HESIOD.

Callimachus speaks of men as sons of clay: so, Martial, Juvenal, and others.

Αυτόχθονα καὶ ἐπιγεῖον.—SANCHONIATHO.

Dust thou art, and unto dust thou shalt return.—GENESIS.

Earth must return to earth; for fate ordains
That life, like corn, must be cut off in all.
EURIPIDES.

You all to earth and water must return.
ILIAD viii.

Neque enim natura pateretur, ut id quod esset de terra, nisi in terra maneret.—CICERO.

Cedit idem retro de terra quod fuit ante.
LUCRETIUS.

Εἰς γῆν φέροντες γῆν.—EURIPIDES.

How perfectly the two following agree, one from the volume of inspiration, the other from heathen poetry:

Then shall the dust return to the earth as it was; and the spirit shall return to God, who gave it.—ECCLESIASTES xii. 7.

Πνεῦμα μὲν πρὸς αἰθέρα,
Τὸ σῶμα δ' εἰς γῆν.—EURIPIDES.

12. *Effigiem:* in the likeness of the gods. Inspiration represents Jehovah impressed with the importance of the work of man's creation, as taking counsel, "Let us make man in our image, and after our likeness." Seneca, in lib. vi., cap. 23, De Beneficiis, has much the same idea:

Non est homo tumultuarium et incogitatum opus. Cogitavit nos antè Natura, quàm fecit.

Thou madest him a little lower than the angels.—PSALM viii.

Propter ingeneratam homini a Deo rationem, est aliqua ei cum Deo similitudo, cognatio, societas.—CICERO.

Eadem natura hominem non solum mente ornavit, sed etiam dedit ei figuram corporis habilem et aptam ingenio humano.—CICERO.

Man, the lord of the creation, partakes of the nature of the gods.—PYTHAGORAS.

Man's reason is derived from that of God.—EPICHARMUS.

And that you put on the new man, which, after God, is created in righteousness and true holiness.—EPHESIANS iv. 24.

Human virtue rather approaches nearer the divinity than human form.—CICERO.

In an Egyptian fragment of the Hermetic creed, of great antiquity, preserved by Jamblichus, the *one* true God is evidently referred to, in whose *likeness* man was created:

The Supreme is a *monad* prior to the first god and king, immovable in the solitude of his unity, the fountain of all things, and the root of all primary intelligible forms, the indivisible ONE, the first *Effigies.*—JAMBLICHUS.

12. *Moderantum cuncta:* that govern all things.

Terrarum dominos evehit ad deos.—HORACE.

13. *Prona:* prone; with face to the earth.

Like the beasts, which Nature has made prone, and slaves to their bellies.—SALLUST.

There wanted yet a creature not *prone*,
And brute, as other creatures, but indued
With sanctity of reason.—MILTON.

14. *Os sublime:* a lofty countenance. The etymology of man, in Greek, ἄνθρωπος, is, *to direct the countenance upwards.*

Nonne vides hominum ut celsos ad sidera vultus
Sustulerit Deus, ac sublimia finxerit ora.
SILIUS ITALICUS.

For when he left all other creatures to feed on the ground, he made man upright, to excite him to view the heavens.—CICERO.

Who knoweth the spirit of man, that goeth *upward*, and the spirit of the beast, that goeth *downward* to the earth.—ECCLESIASTES.

14. *Cœlum tueri:* to look upon heaven.

Shall he, fair form,
Who wears sweet smiles, and looks erect on heaven,
E'er stoop to mingle with the prowling herd,
And dip his tongue in gore?—THOMSON.

The heavens declare the glory of God; and the firmament showeth his handiwork.—PSALM xix

Quis est tam vecors, qui, cum suspexerit in cœlum, non sentiat Deum esse.—CICERO.

Nor is one scene to mortals given,
That more divides the soul and sod,
Than yon proud heraldry of heaven—
Yon burning blazonry of God!

16. *Sine imagine:* without form; shapeless.

He hath no *form*, nor comeliness.—ISAIAH.

17. *Induit:* put on; was clothed with the forms of men.

17. *Conversa;* being changed.

For thou wert present ere our life began,
Ere the warm dust shot up in breathing man.
GAY.

17. *Ignotas:* till then unknown.

What is not a little remarkable, and confirmatory of the account of the first sabbath, after creation, Hesiod, Homer, Lucian, and the Scholiast on Pindar, ascribe great sanctity to the seventh day; Linus and Callimachus mentioned it as the day upon which "all things were finished."

There is no city, Greek or Barbarian, in which the custom of resting on the seventh day is not preserved as it is among the Jews.—JOSEPHUS AGAINST APPION.

It is a festival celebrated not only in one city or country, but throughout the whole world.—PHILO.

QUÆSTIONES.

What is the subject of this Fable?

What were the stars supposed to be, by the heathens?

What is the proper meaning of the word *solum?* to what is it equally applied?

What was the first act of animal creation?

Is there any philosophic reason why fishes should be first created?

What animals, in perfection of organization, are next to fishes?

What similarity between fishes and birds?

Does Ovid observe this order?

What animals does he mention after fishes?

What animals have the most perfect organization?

When was man created? by whom?

Who was Iapetus? why was he probably called the brother of the Ocean?

Who was Prometheus?

How may Prometheus be regarded?

How was man formed? in whose likeness?

In what respect does he differ from animals?

What does man, in Greek, signify?

Why is he commanded to look upon heaven?

Had the ancients any idea of the peculiar sanctity of the seventh day, which was made a day of rest after the creation?

How did they obtain an idea of the Sabbath?

What is tradition?

FABULA III.

AUREA ÆTAS.

Four ages successively arise, of which the Golden is the first. In this age, innocence and happiness reign, and men subsist upon the bounty of the earth. Saturn, at this time, holds the empire of the world.

EXPLICATIO.

The deterioration of manners, from primitive innocence to extreme wickedness, is represented under the names of metals, that lessen respectively in purity and value. In the prophecy of Daniel, the four principal monarchies are prefigured under the images of gold, silver, brass, and iron. A similar designation of the four ages, by our poet, might seem derived from this source, were it not that Hesiod, whom he follows, and who wrote anterior to Daniel, represented different ages by the name of metals. The only difference between Hesiod and Ovid, is, that the former has an additional age, called the Heroic. The Golden age of the poet is a tradition of the period of man's innocence, and residence in Paradise, when the elements were pure and genial, the productions of the earth plentiful and spontaneous, and the different animals peaceful and submissive. All heathen nations have some tradition of this period.

In the comment of Hierocles upon the Golden Verses of Pythagoras, we meet with the following explanation of the Golden Age: "We say the Golden Age was the best among the generations of men, by reason that we make a comparison of manners from the difference of metals; for, gold is a matter wholly pure, and not at all allied unto earth, as other things are of the same kind, as silver, brass, and iron. Among all which, nature has ordained the principality unto gold, which alone does not contract rust, but every one of the rest does, in proportion as it partakes of the earth. Now the rust of the earth, being compared with the corruption contracted from the body, that holy and pure age, wholly purged from all infection of wickedness, was very rightly called Golden."

The Sabbatic year of the Jews, in which there was no tillage of the ground, nor propriety in the spontaneous productions of the earth, nor continuance of servitude, was a memorial of the rest in Paradise, when God himself dwelt with men. It was, no doubt, in commemoration of the same events, preserved by tradition, that labor was suspended, and servants released from ordinary toil, during the Saturnalia, which were instituted to recall the felicity of the Golden Age, when the god Saturn reigned upon earth.

UREA prima sata est ætas, quæ, vindice nullo,
Sponte sua sine lege fidem rectumque colebat.
Pœna metusque aberant; nec verba minacia fixo
Ære legebantur; nec supplex turba timebant
Judicis ora sui: sed erant sine vindice tuti.
Nondum cæsa suis, peregrinum ut viseret orbem,

1. Aurea ætas est prima sata, quæ suâ sponte colebat fidem que rectum, sine lege, nullo

6. Pinus,

NOTÆ.

1. *Aurea.* The epithet of *golden* is given to any thing pure and estimable. Among the northern and middle nations of Europe, it is in very common use.

O thou, my golden, golden dove.—Bohemian Song.

My golden father! give me not.—Idem.

O no! my golden mother.—Snaidr.

2. *Sponte sua:* practised faith and justice from principle, without the compulsory force of the law.

In the state of the first heaven, man was united inwardly to the supreme reason, and outwardly practised all the works of justice. The heart rejoiced in truth, and there was no mixture of falsehood.—Tchonangse.

The ancients, who were nearest to the gods, were of an excellent dispositio and led so good lives, that they were called a golden race.—Dicæarchus.

3. *Pœna metusque.* As the age was one of innocence, peace, and brotherly love, there was no punishment, nor the fear of punishment.

For love casteth out all fear.—St. John.

Why I should fear, I know not,
Since guiltiness I know not.—Shakspeare.

3. *Verba minacia:* threatening words, setting forth the penalties of violated laws, were not read.

4. *Fixo ære:* on the brass set up to view. It was customary to have the laws engraved on tablets, and hung up in the forum, or other conspicuous place for the information of the people. The Roman decemvirs, A. U. C. 303, digested the laws brought from Greece, which were set up and known as the Laws of the Twelve Tables.

Fixit leges pretio atque refixit.—Æneid vi. 622

4. *Supplex turba:* the suppliant crowd did not fear the face of the judge; for, conscious of no crime, they dreaded no punishment.

5. *Sine vindice:* without an avenger. The prosecutor, the judge, and the lictor with his rod and axe, were unknown.

The first men, before appetite and passion swayed them, lived without bribes, and without iniquity; and needed not to be restrained from evil by *punishment.*—Tacitus's Annals iii.

6. *Nondum.* No one had yet built a ship for sailing: every one was content with his own place of residence.

Montibus in liquidas pinus descenderat undas:
Nullaque mortales, præter sua, littora nôrant.
Nondum præcipites cingebant oppida fossæ;
Non tuba directi, non æris cornua flexi,
Non galeæ, non ensis erant: sine militis usu

cæsa suis montibus, nondum descenderat in liquidas undas, ut viseret peregrinum
9. Præcipites fossæ nondum cingebant oppida; non tuba directi æris, non cornua

NOTÆ.

6. *Peregrinum orbem:* a foreign orb. The whole is here put, by synecdoche, for a part of the world.

7. *Pinus.* The pine is a mountain tree used for ship-building. It is here put, by a figure, for a ship. Virgil, speaking of the return of the golden age, says, commerce will cease:

Nec nautica pinus
Mutabit merces.—ECLOGUE iv.

Dant utile lignum
Navigiis pinos.—GEORGICON ii.

7. *Descenderat undas.* The first attempt at ship-building was, doubtless, the linter or canoe, hollowed out of a single tree. It is thought that the first hint of navigation may have been afforded by the falling of an alder tree, decayed and hollowed with age, from the river side into the water.

Tunc alnos primum fluvii sensere cavatas.
GEORGIC i.

The first rude plough man made to turn the soil; the first rude axe of stone with which he felled the stalwart pine; the first rude canoe he scooped from its trunk to cross the river, which kept him from greener fields, were each a human faculty, that brought within his reach a physical comfort he never enjoyed before.—ELIHU BURRITT.

8. *Mortales:* mortals; men. *Nôrant* for *noverant*, by syncope. See Gram. p. 195.

9. *Præcipites fossæ:* steep ditches did not as yet enclose towns. A periphrasis to express the fact that there were no towns, for even houses were not built till the Silver age. It is remarkable that Hyginus, referring to this period, and that of the succeeding age, speaks of one universal language, and of its after-confusion, and the consequent division of the people. The confusion of tongues was consequent on the building of one of the first cities.

Go to, let us build us a city, and a tower whose top may reach unto heaven.—GENESIS xi. 4.

Homines antè secula multa sine oppidis legibusque vitam exegerunt sub imperio Jovis, sed una lingua loquentes.—HYGINI, Fab. 143.

10. *Non tuba.* There were no instruments of martial music to stir the courage of the soldiers.

At tuba terribili sonitu taratantara dixit.
ENNIUS.

Ære ciere viros, Martemque accendere cantu.—VIRGIL.

The shrill trump,
The spirit-stirring drum, the ear-piercing fife.
SHAKSPEARE.

10. *Directi.* The *tuba*, or trumpet, was employed in war for signals of every kind; also at games, festivals, and at funeral rites. It was a long, straight tube, increasing in diameter, and terminating in a bell-shaped mouth, which was often ornamented with the figure of some animal. The *lituus*, or clarion, differed from the *tuba*, in being bent into a spiral shape at the mouth. It was generally used by cavalry, and emitted a harsh, shrill sound.

10. *Cornua flexi.* The horn, anciently made of horn, but afterwards of brass, was curved in the shape of a C, with a cross-piece. It was an octave lower than the *tuba*, and was generally used to sound the *classicum.*

Sonuit reflexo classicum cornu.—SENECA.

11. *Sine militis:* without the use of soldiery. There were no wars nor battles. To a reflecting and humane mind, and especially to one influenced by Christian principles, few things can be more revolting than standing armies; men kept for the very purpose of destroying life.

O who are these?
Death's ministers, not men! who thus deal death
Inhumanly to men, and multiply
Ten thousand-fold the sin of him who slew
His brother.—MILTON.

11. *Non galeæ.* Helmets were at first formed of the skins of beasts, as is now the case among the American Indians. The hair was generally left on, and the teeth of

Mollia securæ peragebant otia gentes.
Ipsa quoque immunis rastroque intacta, nec ullis
Saucia vomeribus, per se dabat omnia tellus;
Contentique cibis, nullo cogente, creatis,
Arbuteos fœtus, montanaque fragra legebant,
Cornaque, et in duris hærentia mora rubetis;
Et, quæ deciderant patulâ Jovis arbore, glandes.

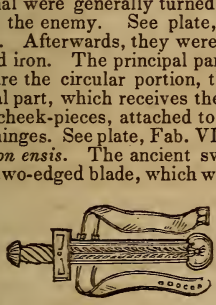
flexi, non galeæ, non ensis erant: securæ gentes peragebant mollia otia sine usu militis.

15. Contenti scibis creatis, nullo cogente legebant arbuteos fœtus, que montana fragra, que corna, et mora hærentia in

NOTÆ.

the animal were generally turned so as to threaten the enemy. See plate, Fab. I., Lib. III. Afterwards, they were made of brass and iron. The principal parts of the helmet are the circular portion, the cone, or central part, which receives the plume, and the cheek-pieces, attached to the helmet by hinges. See plate, Fab. VI., Lib. I.

11. *Non ensis.* The ancient sword had a broad two-edged blade, which was nearly



of equal width from hilt to point. The first swords were made of bronze; afterwards, they were made of iron. The Roman sword was generally much larger than the Greek. They were worn around the body by a belt, generally on the left side, but sometimes on the right.

12. *Peragebant:* passed, or enjoyed soft tranquillity.

Nor yet injurious act, nor surly deed,
Was known among those happy sons of heaven;
For reason and benevolence were law.
THOMSON.

13. *Immunis:* the free earth; without tillage, or the gift of seed.

13. *Rastro:* untouched by the harrow, an instrument used to break clods, and pulverize them after ploughing.

14. *Saucia:* wounded. The bosom of the earth opened by the ploughshare, is figuratively said to be wounded.

Adunci vulnera aratri
Rastrorumque fero.—OVID, Lib. ii.

On the return of the golden age, as described by Virgil, the earth will not require tillage.

Non rastros patietur humus, non vinea falcem.
ECLOGUE iv.

14. *Per se:* of itself; spontaneously.

Ἐσθλὰ δὲ πάντα
Τοῖσιν ἦν καρπὸν, δ' ἔφερε ζείδωρος ἀροῦρα
Αὐτομάτη, πολλόν τε καὶ ἄφθονον.—HOMER.

14. *Omnia:* all things; all necessary sustenance. The use of flesh was then unknown. This agrees with the Biblical account; for, the permission to eat flesh was not given till after the flood.

The food of man
While yet he lived in innocence, and told
A length of golden years; unfleshed in blood.
THOMSON.

Sub Saturno, id est, in aureo seculo, cum omnia humus funderet nullum comedisse carnes, sed universos vixisse frugibus et pomis quæ sponte terra gignebat.—DICÆARCHUS.

At vetus illa ætas, cui fecimus aurea nomen
Fœtibus arboreis, et quas humus educat herbis
Fortunata fuit, nec polluit ora cruore.
METAMORPH. XV.

15. *Contenti:* content; satisfied with the productions of the earth.

Rich in content, in Nature's bounty rich;
In herbs and fruits.—THOMSON.

15. *Cibis:* with food provided without toil. Like Adam and Eve, they were naked.

God himself, their keeper, fed them, as man, a more divine animal, pastures the races lower than himself. Naked and without covering, living in the open air, they partook of varied food.—PLATO.

The first men lived very hardy, before the conveniences of life were found out, being accustomed to go naked, and wanting dwellings and fires.—DIODORUS SICULUS.

15. *Nullo cogenti:* no one compelling. The fruits of the earth were voluntary, not extorted by tillage.

Ipsaque tellus
Omnia liberius, nullo poscente, ferebat.—VIRGIL.

16. *Arbuteos fœtus:* the fruit of the arbutus. It grows on a low tree, and ripens in winter. In appearance it resembles a strawberry.

17. *Montana fraga:* mountain strawberries. These are the common strawberries.

Humi nascentia fraga.—VIRGIL.

17. *Corna:* cornels; the fruit of the cornel, or wild-cherry.

17. *Duris rubetis:* the rough bramble hedges.

18. *Jovis arbore.* The different gods had particular trees, or shrubs, which were sacred to them. The oak was sacred to Jupiter; the laurel to Apollo; the beech to Mars; the vine to Bacchus; the cypress to Pluto; the purslain to Mercury; the poplar to Hercules; the pine to Pan; the olive to Minerva; the myrtle to Venus; the saffron to Ceres; the narcissus to Proserpine; the palm to the Muses; the alder to the Eumenides; the garlic to the Lares, &c.

Ver erat æternum; placidique tepentibus auris
Mulcebant Zephyri natos sine semine flores.
Mox etiam fruges tellus inarata ferebat:
Nec renovatus ager gravidis canebat aristis.
Flumina jam lactis, jam flumina nectaris ibant:
Flavaque de viridi stillabant ilice mella.

19. Ver erat æternum, placidique Zephyri tepentibus auris
21. Etiam tellus inarata mox ferebat fruges: nec ager renovatus canebat gravidis aristis. Jam flumina lactis, jam flumina nectaris

NOTÆ.

19. *Ver erat:* there was eternal spring. Many learned men have conjectured that this was really the case at the first creation of the world. If we suppose the poles and axis of our globe to have been perpendicular to the equator, and the centre of gravity to have been in the centre of the earth, the attraction of the sun would be equal on all the parts of the earth, and its course would be regular in the track of the equator. There would be no disturbances of the atmosphere, nor changes of temperature, and the days and nights would be always equal. It would move through one degree in exactly 24 hours, and make its annual revolution in 360 days. The moon would make her revolution in just 30 days. This would agree exactly with the ancient computations, the universality of which is no small evidence of its existence at the first. When God cursed the ground for man's transgression, or at the deluge, by a sinking of the continents, the centre of the earth's gravity must have been changed, in consequence of which the poles of the earth diverged, causing its orbit to become oblique to the equator. The motions of the earth and moon would, of necessity, become tremulous and irregular, causing alterations in the time of their revolutions, and introducing a variety of seasons.

Great Spring, before,
Greened all the year; and fruits and blossoms blushed
In social sweetness, on the self-same bough.
THOMSON.

20. *Placidi zephyri:* the mild zephyrs. The sweetness of the breath of Zephyrus was said to produce flowers. Hence he was said to be the husband of Flora.

Pure was the temperate air; an even calm
Perpetual reigned, save what the zephyrs bland
Breathed o'er the blue expanse.—THOMSON.

21. *Fruges.* At first they lived upon the fruits of the trees, but now, it is said, the unploughed earth bore grain also. How well this agrees with the scriptural account!

Behold I have given you every herb bearing seed (or grain), which is upon the face of all the earth, and every tree in the which is the fruit of a tree yielding seed; to you it shall be for meat.—GENESIS i. 29.

22. *Renovatus ager.* The field that had become renewed by lying fallow. The fields did not produce on alternate years merely, but every year.

22. *Canebat:* became white with the ears of corn. The fields of grain are first green, then white, just before ripening, and when fully ripe they become yellow.

Lift up your eyes, and look on the fields, for they *are white* already to harvest.—ST. JOHN.

The crops *are green*, and wave o'er all the plain,
In billows like the storm-excited main.—MASON.

Molli paulatim *flavescet* campus arista.—VIRGIL.

22. *Aristis.* Arista, the beard of the corn, is of common use, by synecdoche, for the ear of corn itself.

Of old we met everywhere with barley, wheat, and meal, as we do now-a-days with dust. The fountains flowed, some with water, some with milk, and likewise some with honey, some with wine, and some with oil.—CALANUS IN STRABO.

23. *Flumina lactis:* streams of milk. Traditional accounts of Paradise, and of the Promised Land, probably furnished the heathen poets with their ideas of streams of milk, honey, and nectar.

From the taunts of the proud and the vile we go
To the land where rich honey and milk will flow.—W. G. CLARK.

23. *Nectaris:* nectar; the fabled drink of the gods. Athenæus says, that on Mount Olympus and its environs, the people use a drink which they call nectar, composed of honey, wine, and odoriferous herbs. As the gods were supposed to hold their court on Olympus, hence arose the idea of nectar being their drink. Nectar signifies a preserver of youth, and was, therefore, appropriately considered the drink of men who led long and flourishing lives.

D' ambroisie bene choisie
Hebe la nourrit a part;
Et sa bouche, quand j'y touche,
Me parfume de nectar.—HENRI IV

24. *Stillabant:* distilled; trickled down.

Duræ quercus sudabunt roscida mella.
ECLOGUE iv.

Feasts strewn by earth, employ their easy day.
The oak is on their hills; the topmost tree
Bears the rich acorn, and the trunk the bee.
HESIOD.

QUÆSTIONES.

What is the subject of this Fable?

What poet, before Ovid, had spoken of different ages under the name of metals?

What additional age does he mention?

Why was the first age called golden?

To what period of the world's history does the golden age probably refer?

What are the coincidences between these times?

What institution among the Jews recalled the residence in Paradise?

What similar institution among the Greeks and Romans recalled the golden age under Saturn?

Upon what were the laws of the Romans written?

Where were these tablets set up?

What was the state of morals in the golden age?

Was there agriculture or commerce?

By what figure is *pinus* put for a ship?

Were there cities or houses in the golden age?

Were there any wars?

Upon what did men subsist?

Did they live upon flesh, or wear clothing?

With what account does this agree?

When was permission given by God to eat flesh?

FABULA IV.

ARGENTEA ÆTAS.

In the second, or Silver age, the year is divided into four seasons. Men begin to know good and evil. They cultivate the earth, and build houses.

EXPLICATIO.

This Fable has a reference to the true God, as he existed antecedent and subsequent to Creation, and his manifestation to man in Eden—to the Fall, and its consequences, and to the introduction of a Mediator. Saturn is said to be the son of Heaven and Earth, and is the same as Time. The Deity, who had been before the God of eternity, and the inhabitant of heaven, when the earth was created, became its inhabitant, and was known as the god of Time. The Golden Age of the ancients not only is the first age of the world, but, in its characteristics, corresponds precisely to the age of innocence and felicity in Paradise. As God the Father then held converse with man, face to face, the reign of Saturn in the Golden Age is a tradition of that event, and the succession of Jupiter to the throne adumbrates the reign of God the Son, into whose mediatorial hands the world passed, when God the Father, offended by the transgression of Adam, withdrew from the earth. By an observation of the notes upon Saturn and Jupiter, in this Fable, it will be seen, by extracts from heathen writers, that 'the most holy God,' Saturn, and Kronos, are all one and the same being, and that Jupiter is a mediator. Having a traditional account that the Deity had removed from earth, because of the sins of man, it was natural to suppose he had retired to the remotest star. Hence he was said to be in the planet Saturn, in former times regarded the farthest distant. Jupiter, who is evidently here the Messiah, afterwards revealed, in succeeding his father, is fabled to dethrone him. In relation to the swallowing of the stone *Baithul* (Bethel), there is some confusion, the fable appearing to have reference to Adam, as well as the Mediator who assumed his penalty. Instead of swallowing and destroying his son, he swallows in his stead a stone called Bethel. That is, he accepts sacrifice offered at the gate of Paradise, upon the rude stone altar Bethel, instituted by himself in view of the great atonement, when he clothed our sinful first parents with the skins of the animals that were offered; this seems the more evident, as βαιθή, from which the word is derived, signifies *a coat* or *covering of skins*. When, owing to the inclemency of the air, man required shelter, skins were probably formed into a tent; and thus, in time, βαιθή (Beth), a *coat* or *covering*, came to signify tabernacle or tent, and eventually *house*. The Tabernacle (Beth-el, *house of God*) had a covering of skins. Exod. xxxv. 23. The labor, toil, vicissitudes of seasons, sickness and death, of the reign of Jupiter, all agree with the state of the world after the fall of man, when the ground and the elements were cursed for his sake, and hard necessity gave rise to the various inventions.

POSTQUAM, Saturno tenebrosa in Tartara misso, 1
Sub Jove mundus erat; subiit argentea proles,
Auro deterior, fulvo pretiosior ære.
Jupiter antiqui contraxit tempora veris:

1. Postquam, Saturno misso in tenebrosa Tartara, mundus erat subJove;

NOTÆ.

1. *Saturno.* Saturn was the son of Cœlus and Terra (Heaven and Earth). He obtained the empire of the world on the condition that he brought up no male children. He determined to devour any that were born. On the birth of Jupiter, his wife, Rhea, presented him with a stone, named βαίτυλος, or βαίϑυλος (*Baithulus*), which he swallowed, instead of Jupiter. He was afterwards dethroned by his son, and confined in Tartarus, which means the profundity of the earth, or of the air. Lucian, in his treatise on Astronomy, thinks he passed into the planet Saturn, and is said to be bound in chains, as this planet moves so slow.

By Saturn, they mean that which comprehends the course and revolutions of times and seasons; the Greek name of which deity implies as much, for he is called Κρόνος, or Χρόνος, that is, a space of time.—CICERO ON THE GODS.

The Most Holy God is named, by the Assyrians, from that particular star of the seven by which mankind are governed, which is moved in the highest orb.—TACITUS.

Ilus, or Ulus, (il or ul), who is called Saturn. Kronos was the same the Phenicians call Il.—SANCHONIATHO.

The Svrian איל (il or ul), and the Hebrew אל (el, *God*) is the same, and as *ai* in Greek corresponds to *æ*, or long *e;* (thus *aither* is *æther*, or *ether*). Baithul, the stone which Saturn swallowed, is precisely Bethel, the stone which Jacob set up where the angels appeared to him, and upon which he offered sacrifice. Baith-ul, therefore, as used by the Syrians, means *Saturn's house; the Holy God's house;* just as Bethel, in Hebrew, means *God's house.*

Thus by my counsels,
In the deep dark Tartarean gulf inclosed,
Old Saturn lies.—PROMETHEUS CHAINED.

2. *Tenebrosa Tartara:* gloomy Tartarus. It refers here to the profundity of the air. In the infernal regions, the place set apart for the punishment of criminals guilty of the greatest impiety, was called Tartarus. It was supposed by Plato, and many of the ancients, to be situated in the centre of the earth. Thus in Fab. II. of Book II.

Dissilit omne solum; penetratque in Tartara. OVID.

With this the damned ghosts he governeth,
And furies rules, and Tartare tempereth.
SPENSER.

2. *Argentea proles:* the silver race.

Perque hyemes, æstusque, et inæquales autumnos,
Et breve ver, spatiis exegit quatuor annum.
Tum primum siccis aër fervoribus ustus
Canduit; et ventis glacies adstricta pependit.

5 argentea proles subiit. deterior auro, pretiosior fulvo ære. Jupiter contraxit tempora

7. Tum primum aër ustus siccis fervori-

NOTÆ.

The gods then formed a second race of man,
Degenerate far, and silver years began,
Unlike the mortals of a golden kind,
Unlike in frame of limbs, and mould of mind.
HESIOD.

2. *Subiit:* succeeded; in place of the golden age.

3. *Auro deterior:* worse than gold; that is, than the golden age, but better than the brazen age which followed.

3. *Fulvo ære:* the yellow brass; the brazen age.

4. *Jupiter.* Jupiter was the son of Saturn and Rhea. He appears originally to have been the imbodiment of the idea of the true God, and was worshipped as the father of gods and men, and as the Creator of the universe. In this place, he seems to occupy the place of the Mediator. In the Gothic mythology, he is called Thor, the Thunderer, and is called the first-born of the supreme God. The Edda styles him a "middle divinity, a mediator between God and man." He is said to have wrestled with death, to have *bruised the head of the serpent*, and, in his final engagement with him, to have slain him.

4. *Contraxit:* contracted; shortened the time.

The sun
Then had his precept so to move, so shine,
As might affect the earth with cold and heat
Scarce tolerable; and from the north to call
Decrepit winter; from the south to bring
Solstitial summer's heat.—MILTON.

4. *Antiqui veris:* the ancient spring, which had been perpetual and constant in the golden age.

Else had the spring
Perpetual smiled on earth with verdant flowers,
Equal in days and nights.—MILTON.

5. *Hyemes:* winter; from ὗω, *to rain, to be wet.*

The winter keen
Shook forth his waste of snows.—THOMSON.
Unmarked the seasons changed, the biting winter,
The flower-perfumed spring, the ripening summer.—ÆSCHYLUS.

5. *Æstus:* heat; here put by metonymy, for summer.

5. *Inæquales autumnos:* variable; changeful; now hot, now cold; at one time wet, and at another dry.

While sickly damps, and cold autumnal fogs,
Hung not, relaxing, on the springs of life.
THOMSON.

6. *Spatiis:* spaces of time; seasons consisting of three months each.

The seasons since have, with severer sway,
Oppressed a broken world.—THOMSON.

Some say he bid his angels turn askance
The poles of earth twice ten degrees and more
From the sun's axle; others say the sun
Was bid turn reins from the equinoctial road,
To bring in change of seasons to each clime.
MILTON.

7. *Ustus:* scorched by the sultry heat.

And summer shot
His pestilential heats.—THOMSON.

8. *Canduit:* became so hot in summer, that it might be said to glow.

8. *Glacies:* ice, icicles.

8. *Adstricta:* astricted, congealed by the winds; by the cold atmosphere.

Astriction is in a substance that hath a virtual cold.—BACON.

Facientes frigora ventos.—FAB. I.

8. *Pependit:* depended; hung down.

From the frozen beard
Long icicles depend, and crackling sounds are heard,
Prone from the dripping eave, and dumb cascade,
Whose idle torrents only seem to roar.—DRYDEN.
The *pendent* icicle.—THOMSON.

9. *Tum primum domos.* Men had been accustomed to sleep in the open air, during the golden age, because there was perpetual spring, and a mild temperature of air. The inclemency of the atmosphere now compelled them to build houses.

The lightsome wall
Of finer masonry, the raftered roof
They knew not; but, like ants, still buried, delved
Deep in the earth, and scooped their sunless caves.—ÆSCHYLUS.

9. *Domus antra.* Their first habitations were caves, then thick bushes formed a covert, and lastly, poles joined together with bark, something like the *kralle* of the modern Hottentot.

Wherein of antres vast, and deserts wild,
It was my bent to speak.—SHAKSPEARE.

11. *Semina Cerealia:* corn, called the seed of Ceres, as she first taught mankind to sow grain, and use it for food.

Great nurse, all bounteous, blessed, and divine,
Who joy'st in peace; to nourish corn is thine,
Goddess of *seed*, of fruits abundant, fair
Harvest and threshing are thy constant care.
HYMNS OF ORPHEUS.

Prima Ceres ferro mortales vertere terram
Instituit.—GEORGIC i.

11. *Sulcis obruta:* was covered in the furrow.

Et sulcis frumenti quæreret herbam.—VIRGIL.

12. *Pressi jugo:* pressed under the yoke. After man had lost his innocence, he was forced to till the soil. The beasts, also, were subjected to labor, in consequence of

Tum primum subiere domos. Domus antra fuerunt,
Et densi frutices et vinctæ cortice virgæ.
Semina tum primum longis Cerealia sulcis
Obruta sunt, pressique jugo gemuere juvenci.

bus canduit; et glacies pependit adstricta ventis. Tum primum subiere

11. Tum primum Cerealia semina sunt

NOTÆ.

the earth refusing to afford its spontaneous fruits.

Ante Jovem nulli subigebant arva coloni.
VIRGIL.

12. *Gemuere juvenci:* the bullocks groaned.

Depresso incipiat jam tum mihi taurus aratro *Ingemere.*—VIRGIL.

He whose toil,
Patient, and ever ready, clothes the land
With all the pomp of harvest; shall he bleed,
And struggling groan beneath the cruel hands
Even of the clown he feeds.—THOMSON.

The heathen account of the change upon the soil, agrees well with the Biblical:

Cursed is the ground for thy sake; in sorrow shalt thou eat of it, all the days of thy life. *Thorns*, also, and *thistles*, shall it bring forth to thee.—GENESIS.

Mox et frumentis labor additus; et mala culmos
Esset rubigo, segnisque horreret in arvis
Carduus. Intereunt segetes; subit *aspera silva.*
VIRGIL.

Jupiter, also, in the heathen account, requires the same severe labor for bread, which Jehovah does in the Biblical:

In the sweat of thy face shalt thou eat bread.
GENESIS.

Pater ipse colendi
Haud facilem esse viam voluit, primusque per artem
Movit agros, curis acuens mortalia corda.
VIRGIL.

But men, through fulness and plenty, fell into wickedness; which condition Jupiter abhorring, altered the state of things, and ordered them to a life of labor.—CALANUS IN STRABO.

Never shall they cease from toil and suffering by day nor night coming on; but the gods shall give harassing disquietudes.—HESIOD.

QUÆSTIONES.

Who was Saturn?
When did he reign?
On what condition did he obtain the empire of the world?
What did he do with his children?
How was Jupiter preserved?
What was this stone called, and what is the probable meaning of the fable?
What is the meaning of Beth-el?
Is the Syrian *il* or *ul* the same as the Hebrew *el*, God?
Are Baith-ul and Bethel words of the same import?
Where was Saturn confined?
What is to be understood by Tartarus, in this place?
What was Lucian's opinion?
Who is probably meant by Jupiter, in this fable?
What is said of the Gothic Jupiter, Thor?
What is said of the shortening of spring?
Into what was the year divided?
What is said of the earth, and of the cultivation of the ground?
What is said of labor?
With what do these accounts agree?

FABULA V.

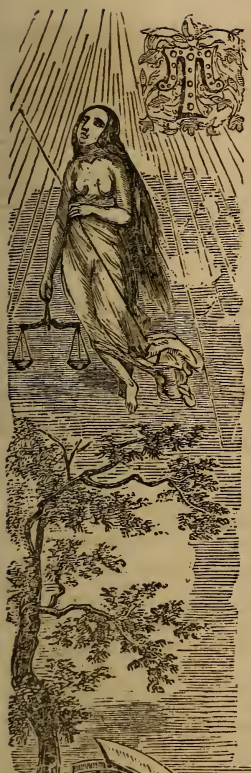
AHENEA ÆTAS, ET FERREA.

The Brazen age is distinguished for the rise of various arts and inventions, and for the incipient deterioration of morals. In the Iron age, corruption reaches its height, the peaceful virtues retire, and ambition and avarice succeed, till the whole earth is full of violence and blood.

EXPLICATIO.

In the Bible, we find that the rise of the different arts, and the corruption of morals, took place at the same time. "Tubal-Cain, an instructor of every artificer in brass and iron," was a son of that Lamech, who, by introducing polygamy, poisoned the stream of life at its fountain-head, and laid the foundation of that degeneracy which was consummated, when the "sons of God," (the descendants of pious Seth), intermarried with "the daughters of men" (the progeny of Cain), who, like him that "went out from the presence of the Lord," were equally godless and wicked. The flourishing state of the arts ministered, not only to the necessities of man, but gave rise to wealth, luxury, and pride; polygamy gave loose rein to licentiousness; and thus avarice, ambition, and lust, held joint empire over the world. Nothing can be more consistent with reason and sound philosophy than the account of man's degeneracy, presented in the book of Genesis.

The mythology of many nations makes allusion to these things, in an obscure manner. In the mythology of the Goths, which in many respects agrees with the Bible, it is expressly stated, that women corrupted the purity of the early ages of perfection. Although our poet makes no mention of women, in causing the degeneracy of the brazen and iron ages, yet the account which he gives is consistent with the Scriptural relation, both in regard to the time, and many of the circumstances. The ambition, the impiety, the corruption, the public treachery, the private fraud, the violence and blood, are the same in both. The departure from earth, of the goddess of Justice, because of the prevailing wickedness, may be a confused traditional recollection of the translation of the patriarch Enoch. That they had some knowledge of him, is evident from Suidas, who appears, however, to confound his actions with those of Enos, and the preaching of Noah: "Nannac (Enoch), a king before Deucalion (Noah), congregated all the people in temples, and besought them relative to the flood which took place." Upon the whole, it may be safely stated, that the account given in this fable is a traditional history of the antediluvian degeneracy mentioned in the sacred volume.



ERTIA post illas successit ahenea proles, 1
Sævior ingeniis, et ad horrida promptior arma;
Nec scelerata tamen. De duro est ultima ferro.
Protinus irrupit venæ pejoris in ævum

NOTÆ.

1. *Post illas:* after these, a third age, the Brazen, succeeded.

2. *Sævior ingeniis:* more cruel in temper. Where the disposition—the heart, is cruel, deeds of cruelty will not be long wanting.

> For out of the heart proceed evil thoughts, murders, adulteries, fornications, thefts, false witness, blasphemies.—Matthew xv. 19.

2. *Promptior:* more inclined to horrid arms.

> And he whose skill, with life-preserving care,
> For stubborn earth formed pruning-hook and spear,
> Preferred to forge the morion and the shield,
> And sword and spear, to strew with dead the battle-field.
> History of the Church.

2. *Horrida arma;* horrid arms.

> In the Thebaid, the arts of forging brass and gold being invented, arms were made, with which, by slaying wild beasts, and tilling the earth, they might render it more fruitful.—Diodorus Siculus.

> Arma antiqua, manus, ungues dentesque fuerunt,
> Et lapides, et item silvarum fragmina rami.—Lucretius.
>
> Perque horrida castra secuta est.—Virgil.

3. *Nec scelerata:* nor yet villanous.

4. *Irrupit:* burst upon; rushed in like a deluge.

4. *Venæ pejoris:* of worse vein; by metonymy, to signify worse metal. Metals are generally disseminated in veins through the earth.

Omne nefas : fugêre pudor, verumque, fidesque :
In quorum subiêre locum fraudesque dolique
Insidiæque, et vis, et amor sceleratus habendi.
Vela dabat ventis, nec adhuc bene noverat illos,
Navita ; quæque diu steterant in montibus altis,
Fluctibus ignotis insultavêre carinæ.
Communemque priùs, ceu lumina solis et auras,
Cautus humum longo signavit limite mensor.

5. Pudor, verumque, fidesque fugêre ; in quorum locum fraudesque dolique insidiæque subiere, et vis, et sceleratus amor habendi.
9. Navita dabat vela ventis, nec adhuc bene noverat illos ; quæ carinæ, quæ diu steterant in altis montibus, insultavere

NOTÆ.

5. *Fugere:* shame, truth, and faith fled away. Truth and fidelity are the attractive forces that bind the elements of the moral world together. Nothing can be more deplorable than that polity where these are wanting. There is a nice gradation observed by the poet. Shame would restrain many a man from evil; where shame would not, a regard for his word would, and where a regard for his word would not, plighted faith would withhold him. How depraved must his condition be, who is not influenced by any, or all of these.

6. *Fraudesque, dolique.* There is a like beautiful gradation in the vices. To injure another by *fraud*, is flagitious; it is more so, to do it *treacherously;* still worse, to call in the aid of others, and frame a *plot* to accomplish it; and the worst of all, to consummate the whole by *violence.*

Love, spotless Truth, and dove-eyed Mercy fled,
Hate, Fraud, and dark-browed Vengeance came instead.—HISTORY OF THE CHURCH.

7. *Amor sceleratus.* Covetousness is called wicked, because it incites men to every wickedness.

Quid non mortalia pectora cogis
Auri sacra fames?—VIRGIL.

7. *Habendi :* of having more ; of growing rich.

Quamvis in ipsa natus sim pæne schola
Curamque *habendi* penitus corde eraserim.
PHÆDRUS.

8. *Dabat vela:* gave sail; spread the sail to the winds.

Ausus Tiphys
Pandere vasto carbasa ponto.—SENECA.

8. *Nec adhuc:* nor as yet had well known

them. The Temple of the Winds, built at Athens, by Andronicus Cyrrhestes, is the first anemoscope of which we have any knowledge. It was an octagonal tower, with an allegorical representation and name on each side, of the wind to which it was opposed. A copper Triton, on the summit, pointed with a rod to the point from which the wind blew. Impelled by avarice, the sailor committed himself to the mercy of winds and waves.

Qui fragilem truci
Commisit pelago ratem
Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus
Nec tristes Hyadas, nec rabiem Noti.—HORACE.

Dubioque secans æquora cursu.—SENECA.

9. *Steterant.* The trees had stood a long time, of which the keels were made.

He rends the oak, and bids it ride,
To guard the shores its beauty graced.
CHARLES SPRAGUE.

10. *Carinæ :* the keels; a part of the ship, put for the ship itself.

The heaven-directed prow
Of navigation bold, that fearless braves
The burning line, or dares the wintry pole.
THOMSON.

10. *Fluctibus ignotis :* the unknown waves ; distant, unexplored seas.

10. *Insultavere :* leaped over them; bounded over them, regardless of danger and shipwreck. *Insulto* is often used as a mark of derision.

Dum Priami Paridisque busto
Insultet armentum.—HORACE.

The tall bark bounding lightly o'er the waves,
I taught its course, and winged its flying sail.
ÆSCHYLUS.

11. *Communem.* The earth common to all, as the light of the sun and the breezes. Nothing could be more common than these.

Κοινὸς γὰρ ἐστὶν οὐρανὸς πᾶσι βροτοῖς
Καὶ γαῖα.—EURIPIDES.

Cunctis undæque auræque patentes.—VIRGIL.

All Nature's common blessings were their own.
HESIOD.

12. *Cautus:* the careful measurer. Careful not to make the slightest error. This shows the avaricious character of his employers.

12. *Signavit :* marked out the ground.

12. *Mensor :* measurer ; surveyor.

12. *Longo limite :* with a long boundary.

Nec tantum segetes alimentaque debita dives
Poscebatur humus ; sed itum est in viscera terræ ;
Quasque recondiderat, Stygiisque admoverat umbris,
Effodiuntur opes irritamenta malorum.
Jamque nocens ferrum, ferroque nocentius aurum
Prodierat : prodit bellum, quod pugnat utroque ;
Sanguineâque manu crepitantia concutit arma.
Vivitur ex rapto. Non hospes ab hospite tutus,

13. Nec tantum dives humus poscebatur segetes que debita alimenta; sed itum est in viscera terræ; que opes, irritamenta malorum, quas illa recondiderat que admoverat Stygiis umbris, effodiuntur.

20. Vivitur ex rapto. Hospes non tutus

NOTÆ.

Before, landmarks were unknown;

No fences parted fields, nor marks, nor *bounds*,
Distinguished acres of litigious grounds.
DRYDEN.

13. *Alimenta :* aliment; nutriment; a term used often to denote the sustenance derived from nurses, and very applicable to nature, the general nurse of all.

She is our nurse, as inspiring our lives from her own proper life.—PROCLUS.

14. *Poscebatur :* was asked for corn and due aliment.

Earth, yield me roots!
Who seeks for better of thee, sauce his palate
With thy most operant poison! what is here?
Gold, yellow, glittering, precious gold? No, gods,
I am no idle votarist. Roots, you clear heavens!
SHAKSPEARE.

14. *Itum est :* they went; an impersonal verb. They went into the very bowels of the earth, by digging.

Video ferrum ex iisdem tenebris prolatum, quibus argentum et aurum; ne aut instrumentum in cædes mutuas deesset, aut pretium —SENECA.

And all the secret treasures
Deep buried in the *bowels of the earth*,
Brass, iron, silver, gold, their use to man
Are my inventions all.—ÆSCHYLUS.

14. *In viscera :* into the bowels of the earth. The earth is here personified. Her body was not only wounded for grain; '*adunci vulnera aratri, rastrorumque fero*,' but they invaded her very bowels.

Ah! what avail their fatal treasures hid
Deep in the *bowels* of the pitying earth,
Golconda's gems, and sad Potosi's mines!
THOMSON.

15. *Recondiderat :* had concealed from them; had hid because of their hurtful tendency.

By him first
Men also, and by his suggestion taught,
Ransacked the centre, and with impious hands,
Rifled the bowels of their mother earth,
For treasures, *better hid*.—MILTON.

15. *Stygiis umbris :* had removed to the Stygian shades, in deep caverns far down towards the centre of the earth. Styx was one of the rivers of Hell, which, by many of the ancients, was believed to be in the centre of the earth.

16. *Opes irritamenta :* riches, the incentives to crimes. Precious stones, silver and gold.

The love of money is the root of all evil.—BIBLE.

From hence the greatest part of ills descend,
When lust of getting more will have no end:
That, still our weaker passions does command,
And puts the sword and poison in our hand.
DRYDEN'S JUVENAL.

17. *Jamque nocens :* and now the mischievous iron had come forth, and gold, more mischievous than iron—than the sword.

Thus much of this will make black white; foul, fair;
Wrong, right; base, noble; old, young; coward, valiant.—SHAKSPEARE.

It must not be forgotten, however, that iron and gold have their immense advantages; to the former we are indebted for all the necessaries and comforts of life.

Look at that axe, hammer, hoe, and spade. In their iron lips there is a living speech, which has been audible to all ages and generations of men. They are things inspired with more divinity than all the marble statuary of the world; yes, with more humanity too, for they have worked for man, as well as talked.—ELIHU BURRITT.

18. *Utroque:* fights with both, iron and gold. Slays with the former, and corrupts with the latter.

Aurum per medios ire satellites,
Et perrumpere amat saxa, potentius
Ictu fulmineo.—HORACE.

Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις.
ORACLE, *to Philip*.

19. *Sanguinea manu.* The personification of war here is very spirited. He stands forth like a champion challenging to the fight.

Sævit amor ferri, et scelerata insania belli,
Ira super.—VIRGIL.

19. *Crepitantia :* the clattering arms. The sound of *crepitantia* is finely adapted to the sense. It was the custom of the ancient Greeks, when about to engage, to rattle with the spear upon their bucklers.

And fierce, with grasped arms
Clashed on their sounding shields the din of war,
Hurling defiance toward the vault of heaven.
PARADISE LOST.

Arms on armor clashing, brayed
Horrible discord.—MILTON.

20. *Vivitur:* it is lived by them; they live; an impersonal verb.

20. *Ex rapto :* upon rapine; by spoiling.

Non socer à genero: fratrum quoque gratia rara est.
Imminet exitio vir conjugis, illa mariti:
Lurida terribiles miscent aconita novercæ:
Filius ante diem patrios inquirit in annos:
Victa jacet Pietas: et virgo cæde madentes
Ultima cœlestûm terras Astræa reliquit.

ab hospite, non socer à genero: quoque gratia fratrum est rara. Vir imminet exitio conjugis, illa imminet exitio mariti; terribiles novercæ miscent lurida aconita: filius inquirit in

NOTÆ.

Now man's right hand is law; for spoil they wait,
And lay their mutual cities desolate.—Hesiod.

20. *Non hospes.* The rites of hospitality, deemed sacred, even by barbarians, are extended merely to entrap the unwary guest.

The host with kindness greets his guest no more,
And friends and brethren love not as of yore.
Hesiod.

A nice gradation is exhibited in the following scale of crime:

Deeds of violence and blood are done, first, by those bound to each other by casual ties of hospitality; secondly, by those united by affinity; thirdly, by those related by blood; then by those united by that mysterious bond which makes two beings one; then infant helplessness and innocence appeals for mercy to those from whom it merits protection; and lastly, and worst of all, impious youth indulges murderous designs against the life of the author of its own life.

21. *Fratrum gratia:* the love of brothers is rare. How unnatural is the variance of the members of a common origin, and a common heritage. How strongly are we reminded, by this sentence, that the first blood shed was that of a brother, by a brother's hand.

Behold, how good, and how pleasant it is, for brethren to dwell together in unity.—Psalm cxxxiii. 1.

But when the earth was stained with wickedness,
And lust, and justice fled from every breast,
Then *brethren* vilely shed each other's blood.
Catullus.

22. *Imminet:* watches for the destruction of his wife. Some of the most fearful tragedies that the world has seen, have been of this kind.

23. *Lurida aconita:* the lurid wolf's-bane. The color of persons, after death, is lurid; hence, the effect being put for the cause, the poison is called lurid. By *aconita* is meant any poison, the *species* being put for the *genus*.

24. *Ante diem:* before his father's time is come; the day of his death. *Dies* here has a peculiar signification, having reference to the natural term of life, or its close. Thus:

Stat sua cuique dies.—Virgil.

Sed cadat ante diem.—Id.

24. *Patrios annos:* inquires into his father's years; consults the astrologers whether his father will live a long time or not. The astrologers were generally Babylonians. Hence Horace:

Nec Babylonios tentaris numeros.
Lib. i. Ode xi.

And the soul that turneth after such as have familiar spirits, and after wizards, I will even set my face against that soul, and I will cut him off from among his people.—Leviticus.

Astrologers assure long life, you say,
Your son can tell you better much than they,
Your son, whose hopes your life doth now delay.
Poison will work against the stars; beware!
For every meal an antidote prepare.
Dryden's Juvenal.

The father wished the funeral of his son;
The son to enjoy the father's relic wished.
Catullus.

25. *Jacet pietas:* piety lies neglected. Piety is the duty and affection which we owe to God, to our country, our parents, and other relatives.

25. *Cæde madentes:* reeking with slaughter.

For the earth is filled with violence, through them.—Genesis vi. 13.

How abhorrent ought war and murder to be to the human mind, when we consider that even wild beasts do not prey upon their own kind!

Sed jam serpentum major concordia: parcit
Cognatis maculis, similis fera: quando leoni
Fortior eripuit vitam leo? quo nemore unquam
Expiravit aper majoris dentibus apri?
Indica tigris agit rabidâ cum tigride pacem
Perpetuam: sævis inter se convenit ursis.
Ast homini ferrum lethale incude nefandâ
Produxisse parum est.—Juvenal.

26. *Ultima cœlestûm:* the last of the celestials. Hesiod represents Modesty as leaving the earth, simultaneously with Justice. This is with great propriety; for, nothing tends more to the corruption of public morals than indifference to female virtue, and the sacredness of the marriage tie. The history of antediluvian times proves this, when polygamy was introduced. Ancient and modern writers have noticed the fact.

Fruitful of crimes, the Age profaned,
At first, the nuptial bed, and stained
Their hapless offspring, whence the woes,
Both various and unnumbered rose
From this polluted fountain-head.
Francis's Horace.

Yes, I believe that Chastity was known,
And prized on earth, while Saturn filled the throne.—Gifford's Juvenal.

Till those fair forms, in snowy raiment bright,
Abandon earth and heavenward soar from sight:
Justice and Modesty, from mortals driven,
Rise to the immortal family of heaven.—HESIOD.

26. *Astræa.* She was the daughter of Astræus and Aurora, or of Jupiter and Themis, according to some, and was the goddess of Justice. She is sometimes put, by metonymy, for justice itself. After abandoning earth, on account of its impiety, she was translated into the sign Virgo.

A virgin pure is Justice, and her birth
From Jove himself; a creature of much worth.
HESIOD.

26. *Terras reliquit:* abandoned the earth. It was a general opinion, that the deities once inhabited earth, and forsook it because of the wickedness of mankind.

Thus right and wrong, by furious passion mixed,
Drove from us the divine propitious mind.
CATULLUS.

QUÆSTIONES.

What was the third age of the world?

What was the character of the Brazen Age?

What age succeeded the Brazen Age?

What was the state of morals in this age?

What virtues ceased to be exercised?

By what vices were they succeeded?

What art arose about this period?

By what figure is *carina* put for *navis?*

What shows the eager spirit of avarice that actuated the mariner?

What took place at this period, with reference to the ground?

Did men exact more than sustenance from the earth?

Why had the earth removed her treasures far from men?

Why is gold more pernicious than the sword?

What was the state of piety in this age?

What do you understand by piety?

Which one of the gods was the last to leave the earth?

To what may this have an obscure reference?

Had the ancients any knowledge of Enoch? Under what name?

What probably gave rise to the corruption of the Brazen and Iron Ages?

To what Biblical period does it correspond?

Are the characteristics of this period, and of the Iron Age, similar?

FABULA VI.

GIGANTOMACHIA.

The Giants make war upon Heaven, and piling up mountains, attempt to scale its ramparts. Jupiter destroys them with thunderbolts. Their blood is changed into men, who are noted for violence and impiety.

EXPLICATIO.

This Fable will admit of different interpretations, according as it is considered in an allegorical, philosophical, or historical point of view. Regarding the Giants as physical forces employed when God cursed the ground, to produce those convulsions of which we see traces all over our planet, they may be considered as making war against Jupiter, who corresponds to the Saviour, whose mediatorial reign commenced after the golden age, as I have shown in Fable V. Since mountains are formed by subterranean fires and forces which press the crust of the earth upwards, the Giants may be fabled thus to threaten Heaven, by piling Ossa upon Pelion. A strong force may, at some time, have thrown down a part of these mountains, and separated them, as Hesiod would seem to intimate, or their appearance may have caused the fiction of their former superincumbency.

Considered historically, the fable may refer to the Fall of the Angels, to a tradition of some important occurrence at the garden of Eden, in which the Giants of Scripture were discomfited; or to the Tower of Babel. The Fall of the Angels was known to the ancients. Porphyry states, there was a common belief in the existence of evil demons, hostile to God and man. Hesiod gives an account of similar demons. Plutarch mentions, on the authority of Empedocles, impure spirits, banished by the gods from Heaven; and Pherecydes, the Syrian, styles the prince of certain evil spirits that contended with Saturn (Jehovah), Ophioneus, the serpent-deity, evidently "that old serpent, which is called the devil."

"The presence of God," spoken of in the 4th chapter of Genesis, was the Schechinah of the first altar at the gate of Eden, and rested afterwards in the tabernacle, and subsequently dwelt between the cherubim of the Temple. Traditional accounts would indicate that the wicked had offered some impious violence to it, which God signally punished by fire, like that which struck Heliodorus in the temple, or the workmen who were sent by Julian impiously to rebuild Jerusalem. Montgomery has introduced the tradition in his "World before the Flood."

The destruction of the Giants may refer to this event; or it may adumbrate the Tower of Babel, of which they had some knowledge. The confusion of tongues, and the consequent division of the nations, in conjunction with the building of a city, is mentioned by Hyginus. Josephus quotes the same from one of the Sibyls; and Abydenus, speaking of it, says: "When its top nearly reached the heavens, the winds, assisting the gods, overturned the immense fabric upon the heads of the builders." The anachronism of the event, as it occurred after the flood, and its connection with Olympus, are attributable to the chronological errors of tradition, and the natural pride of the Greeks, who would make their country the theatre of all great events.

NEVE foret terris securior arduus æther, 1
Affectâsse ferunt regnum cœleste Gigantas,
Altaque congestos struxisse ad sidera montes.
Tum pater omnipotens misso perfregit Olympum

NOTÆ.

1. *Neve.* As the poet has been detailing the wickedness of men, the transition is easy and natural to the attempt of the giants upon heaven.

1. *Arduus æther:* the lofty sky.

2. *Affectâsse.* By syncope for *affectavisse*, affected; aimed at.

> Wise are thy words, and glad I would obey,
> But this proud man *affects* imperial sway.

2. *Ferunt:* they report; they say.

2. *Regnum cœleste:* the celestial empire.

Cœlum ipsum petimus stultitia.—HORACE.

2. *Gigantas.* The giants were the sons of Tartarus and Terra, or of Cœlus and Terra, according to others. They were said to be of frightful appearance, of prodigious stature, and of inconceivable strength. They were represented as having many heads and arms, and the feet of serpents.

> Grim forms, and strong with force
> Resistless: arms of hundred-handed gripe,
> Burst from their shoulders; fifty heads upgrew
> From all their shoulders o'er their nervy limbs.—HESIOD.

When cast down by Jupiter, many of them were reported to be buried under mountains, and by their writhing to cause earthquakes. As Tartarus has been located in the centre of the earth, where every thing is supposed to be in a liquid state, on account of the heat, their being the sons of Tartarus and Terra would seem to designate them as the powerful forces of nature, which give rise to earthquakes and volcanoes.

Fulmine, et excussit subjecto Pelio Ossam.
Obruta mole suâ cùm corpora dira jacerent,
Perfusam multo natorum sanguine terram
Immaduisse ferunt, calidumque animâsse cruorem:
Et, ne nulla feræ stirpis monumenta manerent,

6. Cùm dira corpora jacerent obruta suâ mole, ferunt terram perfusam multo sanguine natorum immaduisse
9. Et, ne nulla monumenta manerent

NOTÆ.

3. *Ad sidera:* to the stars. This is a common hyperbole, when any thing very high is spoken of.

Go to, let us build a city and tower, whose top may reach unto heaven.—GENESIS xix. 4.

Turrim in præcipiti stantem sumisque sub astra
Eductam tectis.—ÆNEID ii. 460.

3. *Struxisse montes:* had piled up the mountains.

4. *Pater omnipotens:* the omnipotent father; Jupiter, who is styled the father of gods and men.

The account given here of the battle of the giants and the gods, is very feeble when compared with the following description of the battle of the Titans and gods, as given by another poet:

On the other side, alert
The Titan phalanx closed; then hands of strength
Joined prowess, and displayed the work of war.
Tremendous then th' immeasurable sea
Roared; earth re-echoed; heaven's wide arch above
Groaned shattering; broad Olympus reeled throughout
Down to its rooted base, beneath the rush
Of those immortals: the dark chasm of hell
Was shaken with the trembling, with the tramp
Of hollow footsteps and strong battle-strokes,
And measureless uproar of wild pursuit.
So they against each other, through the air
Hurled intermixed their weapons, scattering groans
Where'er they fell. The voice of armies rose
With rallying shout through the starred firmament,
And with a mighty war-cry, both their hosts
Encountering closed. Nor longer then did Jove
Curb down his force; but sudden in his soul
There grew dilated strength, and it was filled
With his omnipotence. His whole of might
Broke from him, and the godhead rushed abroad.
The vaulted sky, the mount Olympus flashed
With his continual presence, for he passed
Incessant forth, and lightened where he trod.
Hurled from his nervous grasp, the lightnings flew
Reiterated swift, the whirling flash
Cast sacred splendor, and the thunderbolt
Fell. Then on every side the foodful earth
Roared in the burning flame, and far and near
The trackless depth of forests crashed with fire.
Yea, the broad earth burned red, the streams of Nile
Glowed, and the desert waters of the sea.
Round and around the Titans' earthy forms
Rolled the hot vapor on its fiery surge;
Streamed upward, and in one unbounded blaze
Swathed the celestial air. Keen rushed the light,
Quivering from thunder's writhen flash, each orb.
Strong though they were, intolerable smote
And scorched their blasted vision. Through the void
Without, th' enormous conflagration burst,
And snatched the dark of Chaos. But to see
With human eye, and hear with ear of man
Had been, as on a time the heaven and earth
Met hurtling in mid-air: as nether earth
Crashed from the centre, and the wreck of heaven
Fell ruining from high. Not less, when gods
Grappled with gods, the shout and clang of arms
Commingled, and the tumult roared from heaven.
Shrill rushed the hollow winds, and roused throughout
A shaking and a gathering dark of dust,
With crashing; and the livid lightning's gleam,
And thunder and its bolt, the enginery
Of Jove; and in the midst of either host
They bore upon their blast the cry confused
Of battle and the shouting. For the din
Of sight-appalling strife immense uprose;
And there the might of deeds was shown, till now
The fight declined. But first with grappling front
Steadfast they stood, and bore the brunt of war.
Amid the foremost, towering in the van,
The war-unsated Gyges, Briareus,
And Cottus, bitterest conflict waged; for they,
Thick following thrice a hundred rocks in air
Flung from their sinewy hold; with missile storm
The Titan host o'ershadowing, them they drove,
Vainglorious as they were, with hands of strength
O'ercoming them, beneath the expanse of earth,
And bound with galling chains; so far beneath
This earth, as earth is distant from the sky.
HESIOD.

4. *Olympum.* A range of mountains in Thessaly, forming the eastern boundary of the vale of Tempe. Its greatest elevation is about 6000 feet. It is shaded with groves of oaks, and forests of pines. As its summit was often enveloped in mists, the ancients supposed it reached the heavens, and therefore made it the residence of the gods. The poets use Olympus, therefore, as synonymous with Heaven.

Olympus echoes from its snow-topt heads,
The dwellings of immortals.—HESIOD.

5. *Excussit:* struck off Ossa from Pelion, lying under it.

Ter sunt conati imponere Pelio Ossam.
GEORGIC i. 280.

5. *Pelio.* A mountain in Thessaly, united with Ossa, which terminates at the vale of Tempe. It has a broad summit, like a table mountain, and hence fiction reports it to have supported Ossa, which is smaller, and runs up to a point.

5. *Ossam.* A mountain in Thessaly, of a conical shape, with a single top. Its height is about 4000 feet.

Fratresque tendentes opaco
Pelion imposuisse Olympo.—HORACE.

6. *Dira corpora:* the dread bodies of the giants. Alexander Polyhistor states that the gods overthrew the immense tower in the plains of Babylon, upon those who

In faciem vertisse hominum. Sed et illa propago
Contemptrix Superûm, sævæque avidissima cædis,
Et violenta fuit. Scires è sanguine natos.

10 feræ stirpis, vertisse in faciem hominum. Sed et illa propago fuit contemptrix

NOTÆ.

constructed it. Syncellus says, that Nimrod, who was the first open apostate from the true God, and the leader of the rebellious Cuthites, was destroyed at the fall of that huge fabric.

6. *Obruta mole:* overwhelmed by their own mass.

Vis consilii expers mole ruit sua.—HORACE.

7. *Perfusam:* sprinkled; bedewed with the blood.

7. *Natorum:* of her sons; the giants.

I saw, with pity saw, Earth's monstrous son,
With all his hundred heads subdued by force,
But him the vengeful bolt, instinct with fire,
Smote sore, and dashed him from his haughty vaunts;
Pierced through his soul, and withered all his strength.—ÆSCHYLUS.

8. *Immaduisse:* became wet.

8. *Animâsse:* for *animavisse*, by syncope; animated the warm gore.

9. *Monumenta:* monuments; vestiges.

11. *Contemptrix:* a despiser of the gods.

11. *Superûm:* of the gods above; derived from *super*, above.

11. *Avidissima cædis:* most greedy of slaughter. Impious both to gods and men.

12. *Natos e sanguine:* born of blood. Having given before the destruction of the Titans by Jupiter, I will close, for the sake of comparison, with the expulsion of the rebel-angels by the Son of God:

So spake the Son, and into terror changed
His countenance, too severe to be beheld,
And full of wrath bent on his enemies.
At once the four spread out their starry wings
With dreadful shade contiguous; and the orbs
Of his fierce chariot rolled, as with the sound
Of torrent floods, or of a numerous host.
He on his impious foes right onward drove,
Gloomy as night: under his burning wheels
The steadfast empyrean shook throughout;
All but the throne itself, of God. Full soon
Among them he arrived, in his right hand
Grasping ten thousand thunders, which he sent
Before him, such as in their souls infixed
Plagues: they, astonished, all resistance lost,
All courage: down their idle weapons dropt:
O'er shields, and helms, and helmed heads he rode,
Of thrones and mighty Seraphim prostrate,
That wished the mountains now might be again
Thrown on them as a shelter from his ire.
Nor less on either side tempestuous fell
His arrows, from the fourfold-visaged four,
Distinct with eyes, and from the living wheels
Distinct alike with multitude of eyes:
One spirit in them ruled; and every eye
Glared lightning, and shot forth pernicious fire
Among the accursed, that withered all their strength,
And of their wonted vigor left them drained—
Exhausted—spiritless—afflicted—fallen!
Yet half his strength he put not forth, but checked
His thunder in mid volley; for he meant
Not to destroy, but root them out of heaven:
The overthrown he raised, and as a herd
Of goats, or timorous flock together thronged,
Drove them before him thunderstruck, pursued
With terrors and with furies, to the bounds
And crystal wall of heaven; which, opening wide,
Rolled inward, and a spacious gap disclosed
Into the wasteful deep: the monstrous sight
Struck them with horror backward; but far worse
Urged them behind: headlong themselves they threw
Down from the verge of heaven: eternal wrath
Burnt after them to the bottomless pit.

PARADISE LOST.

QUÆSTIONES.

What is the subject of this Fable?
Who were the giants?
Whose sons were they?
How may this be interpreted?
Of how many different interpretations is the fable susceptible?
Mention the historical events to which it may have allusion?
How may it allude to the changes that took place after the Fall of Man?
Was the Fall of the Angels known to the ancients?
Who mention it among the ancients?
Was the confusion of tongues known to the ancient Greeks and Romans?
What author speaks of it in particular?
How would you account for the anachronism, as the confusion took place after the flood?
How would you account for the connection of Olympus with the events?
Where is Olympus?
Why was it supposed the residence of the gods?
Where is Ossa? Pelion?
What appearance of these mountains might justify the fiction of their being placed upon each other?
What became of the blood of the giants?
What was their character?

FABULA VII.

CONCILIUM DEORUM.

In consequence of the wickedness of men, Jupiter calls an assembly of the Celestials, in which, after giving an account of the state of morals upon earth, he resolves upon the destruction of the human race.

EXPLICATIO.

The general depravity of mankind had cried to heaven for vengeance, and Jupiter, as Jehovah did, in the case of Sodom and Gomorrah, went down to earth to observe the character and conduct of men, and "see whether they had done according to the cry of it." In his sojourn, the corruption of morals was found to be universal, his own life was attempted by violence, and with horrid impiety, human flesh was served up to him, at a banquet. Returning to heaven, with divine indignation, he convenes an assembly of the gods, to deliberate upon a general destruction of mankind. In the heathen authors, we have several accounts of conventions of the gods, upon occasions of interest; in the Iliad of Homer, to declare for the Greeks or the Trojans, in the war at Troy; in the Odyssey, to favor the return of the wandering Ulysses; and in the Æneid of Virgil, to provide for the safety of a fugitive prince; but all of them, in dignity and importance, are infinitely below the present occasion, when the destruction of a world is the subject of consideration.

Having taken his seat, in terrible majesty, with the gods assembled around him, Jupiter opens his indignant mouth, and, reverting to the attempt of the giants upon heaven, says that war was less grievous to him than the prevailing wickedness; that it was from one race, but that now all flesh is corrupt, and must be destroyed; he had tried every effort to reclaim them, but in vain. He expresses his solicitude for the purity and safety of the semigods, who are inhabitants of the earth, since Lycaon, noted for cruelty and audacity, had not scrupled to attempt his destruction, though he was armed with the lightning, and was sovereign of heaven. The gods, affected with indignation at the wicked insult to their sovereign, demand Lycaon for vengeance, when Jupiter informs them that he is already punished, and goes on to relate his crime, and the kind of punishment. These form the subject of the next fable, which is a part of Jupiter's narrative. The striking conformity of what passes in this assembly of the gods, to what is recorded in the sixth chapter of Genesis, will be apparent to the most casual reader, in which it is stated, "there were giants in the earth in those days," and that God, having endeavored to reclaim man, says: "My spirit shall not always strive with man," and repenting that "he had made man," declares, "I will destroy man whom I have created, from the face of the earth."

QUÆ pater ut summâ vidit Saturnius arce, 1
Ingemit: et, facto nondum vulgata recenti
Fœda Lycaoniæ referens convivia mensæ
Ingentes animo et dignas Jove concipit iras;
Conciliumque vocat. Tenuit mora nulla vocatos. 5
Est via sublimis, cœlo manifesta sereno,
Lactea nomen habet; candore notabilis ipso.

NOTÆ.

1. *Quæ:* which things; the general impiety and violence.
1. *Saturnius pater.* Jupiter, the son of Saturn.
1. *Summa arce:* from the highest citadel of heaven.
2. *Facto recenti:* the deed being recent.
3. *Referens:* recalling to his mind; recollecting.
3. *Fœda convivia:* the abominable feasts, in which human flesh was served up to the guests.
3. *Lycaoniæ mensæ:* of the table of Lycaon.
4. *Ingentes iras:* great wrath, and worthy of Jupiter.
5. *Mora nulla:* no delay detained them when called. When God calls, obedience should be prompt.
6. *Via.* The Milky Way is formed, according to the poets, by the milk which fell on the sky when Jupiter put Hercules to the breast of Juno, while asleep. The true nature of the Milky Way was known to Aristotle, Manilius, and others. Aristotle described it as the splendor of innumerable distant stars. It is a great zone encircling the whole sphere of the heavens, in a direction from north-east to south-west. It consists of an infinite number of stars.

This remarkable belt, when examined through powerful telescopes is found to consist entirely of stars, scattered by millions, like glittering dust, on the black ground of the general heavens.—Sir John Herschel.

A broad and ample road, whose dust is gold,
And pavement stars, as stars to us appear;
Seen in the galaxy, that Milky Way,
Like to a circling zone, powdered with stars.
Milton

7. *Lactea.* This word being a name, is here taken as a noun, and put in apposition with *nomen.*

Hâc iter est Superis ad magni tecta Tonantis,
Regalemque domum. Dextrâ lævâque Deorum
Atria nobilium valvis celebrantur apertis.
Plebs habitant diversa locis. A fronte potentes
Cœlicolæ, clarique suos posuêre penates.
Hic locus est, quem, si verbis audacia detur,
Haud timeam magni dixisse Palatia cœli.
Ergo ubi marmoreo Superi sedêre recessu,
Celsior ipse loco, sceptroque innixus eburno,
Terrificam capitis concussit terque quaterque
Cæsariem; cum quâ terram, mare, sidera, movit.

6. Est sublimis via, manifesta sereno cœlo, illa habet nomen Lactea; notabilis ipso candore. Hâc est iter Superis ad tecta magni Tonantis, regalem que domum. Plebs habitant diversa locis. Potentes clarique cœlicolæ posuêre suos penates à fronte.

15. Ergo ubi Superi sedêre marmoreo recessu, ipse celsior loco, que innixus eburno sceptro,

NOTÆ.

8. *Hâc:* through this. *Via* is understood.

8. *Tecta:* the house; *tecta*, the roof of the house being put, by synecdoche, for the house itself.

8. *Tonantis:* the thunderer. This is an epithet of great dignity, and is used by several different nations. The Greeks had their *Brontetes*, and the Goths their *Thor*. Pliny, who attempts to explain, in a natural way, many of the *mythi* of the ancients, says:

The thunder is assigned to Jupiter, because, being placed between the planets Saturn and Mars, the former of which is too cold, the latter too fiery, a conflict of the two takes place in the region of Jupiter, and the thunder and lightning are emitted, just as a coal leaps with a noise from a burning brand.

9. *Dextra lævaque:* on the right and left of the Milky Way.

9. *Deorum nobilium:* of the principal gods. The Romans reckoned two classes of gods the *dii majorum gentium*, and the *dii minorum gentium*. The former, or principal, were twelve in number, six males and six females, and were sometimes called *consentes*, because admitted to the councils of Jupiter; they were:

Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercurius, Neptunus, Jupiter, Vulcanus, Apollo. ENNIUS.

10. *Celebrantur:* are thronged.

10. *Valvis apertis:* with open doors. *Valvæ* are folding doors that meet in the centre, and open inwards. *Fores* are doors that open outwards.

11. *Plebs.* The inferior deities, generally called the *dii minorum gentium*, and divided into *adscriptitii* and *indigetes*. The former were deified heroes, received into heaven; the latter were tutelary deities of the country.

11. *A fronte.* In front, the principal of the *dii majores* have placed their residences, as Jupiter, Neptune, Minerva.

12. *Posuere penates:* have placed their residences; literally, their household gods. *Penates* is put, by metonymy, for *domos*.

14. *Palatia:* the court of heaven; the palace; so called from the Palatium at Rome, which was situated at the chief eminence of the Palatine hill, and contained the houses of the emperor. It is an indirect and delicate compliment to Augustus. He flatters also, with adroitness, the two great parties at Rome, the patricians and plebeians, by designating the two classes of gods under the titles of *nobiles*, and *plebs*, the celestial *populace*.

15. *Marmoreo recessu:* marble recess. In the inward part of the palace paved with marble. How inferior in majesty is this picture of the gods assembling, and taking their seats in the marble recess, to the advent of Jehovah to fill his temple, as described by the sacred penman!

Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in.—PSALM XXIV.

16. *Celsior loco:* higher in place. Kings are accustomed to sit higher than those around them.

High on a throne of royal state, which far
Outshone the wealth of Ormus, and of Ind;
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,
Satan exalted sat.—MILTON.

16. *Sceptro.* The sceptre was an ensign of royalty borne by kings. It was peculiarly applicable to Jupiter, as sovereign, both of Heaven and Earth.

17. *Concussit.* In describing the indignation of Jove, the poet appears to have copied after Homer, in the first Iliad. Virgil has a similar picture in the Æneid, but they are all greatly inferior in majesty to the descent of Legislative Deity, upon the summits of Sinai.

Annuit et totum nutu tremefecit Olympum.
ÆNEID X.

Then the earth shook and trembled; the foundations also of the hills moved, and were shaken, because he was wroth. There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it. He bowed the heavens also, and came down; and darkness was under his feet. And he rode upon a cherub and did fly: yea, he did fly upon the wings of the wind.—PSALM XVIII.

18. *Movit.* By which he shook the earth, the sea, and the stars.

The pillars of heaven tremble, and are astonished at his reproof.—JOB XXVI. 11.

Talibus inde modis ora indignantia solvit.
Non ego pro mundi regno magis anxius illâ
Tempestate fui, quâ centum quisque parabat
Injicere anguipedum captivo brachia cœlo;
Nam, quanquam ferus hostis erat, tamen illud ab uno
Corpore, et ex unâ pendebat origine bellum.
Nunc mihi, qua totum Nereus circumtonat orbem,
Perdendum mortale genus. Per flumina juro
Infera, sub terras Stygio labentia luco,

19. Inde solvit indignantia ora talibus modis: ego non fui magis anxius pro regno mundi illâ tempestate, quâ quisque anguipedum parabat injicere centum brachia captivo cœlo; Nam, quanquam hostis erat
25. Nunc mortale genus perdendum mihi, qua Nereus circumtonat totum orb-

NOTÆ.

19. *Solvit:* he opened his indignant mouth.

21. *Tempestate:* at that time.

22. *Anguipedum;* the genitive plural of *anguipes*, snake-footed. Macrobius says, they were called snake-footed, because they thought of nothing upright or sublime, but were always grovelling, and that every step they took seemed to incline to hell. There is probably some reference to the serpent, by which sin entered the world.

On thy belly shalt thou crawl, and dust shalt thou eat all the days of thy life.—GENESIS iii.

22. *Captivo cœlo:* captive heaven; which they wished to render captive.

22. *Centum brachia:* their hundred hands.

Arms of hundred-handed gripe
Burst from their shoulders; fifty heads upgrew.
ELTON'S HESIOD.

23. *Ferus hostis:* a cruel enemy. Horace describes them as causing great terror to Jupiter.

Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis.
Lib. iii. Ode iv.

24. *Corpore:* from one body; the community of giants.

24. *Una origine:* from one origin; one cause—the ambition and pride of the giants.

25. *Nereus.* Nereus is a god of the sea, but is here put, by metonymy, for the sea itself.

The sea gave Nereus life, unerring seer,
And true: most ancient of his race, whom all
Hail as the sage.—HESIOD.

25. *Circumtonat.* A forcible metaphor to express the extent and power of the Ocean.

Let the dire Andes, from the radiant line
Stretched to the stormy seas that *thunder round*
The southern pole, their hideous deeps unfold!
THOMSON.

26. *Perdendum.* The human race must be destroyed. The agreement is wonderful, between the Biblical and the heathen account:

And the Lord said, I will destroy man, whom I have created, from the face of the earth; both man and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.—GENESIS vi. 7.

Sed post eorum obitum qui sint nati, homines minus officiosos magis avaros cœpisse fieri; quare minus justitiam inter homines fuisse conversatam. Denique eam pervenisse usque eò diceret: Heu! Heu genus hominum esse natum. —HYGINUS.

26. *Flumina.* The rivers flowing in the Stygian grove; the Styx, Acheron, Cocytus, and Phlegethon. The whole of the rivers is here put, by synecdoche, for the part—the Styx, by which the gods were accustomed to swear.

Dî cujus jurare timent et fallere numen.
VIRGIL.

Apollodorus accounts for the Styx being the oath of the gods, as follows:

Jupiter appointed an oath to be taken by the waters of the Styx, on account of her having assisted him with all her children, in his war against the Titans.—APOLLODORUS.

Hesiod describes Iris, or the rainbow, as hovering over the ocean, and as being the messenger of Jupiter, whenever he is about to take a solemn oath by the waters of the Styx.—W. ADAMS.

Learned men agree in regarding the war of the Titans as some great convulsion, and generally consider it the Deluge. As great internal fires are placed in the centre of the earth, nothing can be more probable than that fire was the agent employed by God to force out, by expansion, the waters of the internal abyss, "when the fountains of the great deep were broken up" at the Flood. As the ancients located Hell in the centre, Styx may thus be fabled to assist in the war of the Titans; and Jupiter, ordaining Styx as the oath of the gods, while the rainbow rested upon the ocean, is plainly God himself swearing that there shall not be a flood again, while his bow of promise lights up heaven and earth with its smile. Ovid, knowing the Styx to be ordained as the oath of the gods, without knowing the time or circumstances of its adoption, makes an anachronism in introducing it before the Flood. In taking the oath, it was a solemn form to touch the earth and the sea, intimating that the gods beneath them were witnesses. Is any reference made to this in Revelations, where the angel stands with one foot upon the land, and the other upon the sea, and swears that time shall be no longer?

Cuncta priùs tentata: sed immedicabile vulnus
Ense recidendum, ne pars sincera trahatur.
Sunt mihi Semidei, sunt rustica numina, Nymphæ,
Faunique, Satyrique, et monticolæ Sylvani:
Quos quoniam cœli nondum dignamur honore;
Quas dedimus, certè terras habitare sinamus.
An satis, O Superi, tutos fore creditis illos,
Cùm mihi, qui fulmen, qui vos habeoque, regoque,
Struxerit insidias, notus feritate Lycaon?
Confremuêre omnes, studiisque ardentibus ausum
Talia deposcunt. Sic, cùm manus impia sævit

em. Juro per infera flumina, labentia sub terras Stygio luco, cuncta priùs tentata: sed immedicabile vulnus est recidendum ense, ne sincera pars trahatur. Sunt mihi Semidei, sunt rustica numina, Nymphæ,

34. O Superi, an creditis illos fore satis tutos, cùm Lycaon, notus feritate, struxerit insidias mihi, qui habeo fulmen, qui habeo que, rego que

NOTÆ.

28. *Cuncta priùs tentata:* that every thing has been first tried. *Esse* is understood. The benevolence of the deity has tried every expedient to reclaim man from the error of his ways, but long-suffering has at length an end.

And the Lord said, my spirit shall not always strive with man.—GENESIS vi. 3.

28. *Immedicabile vulnus.* An incurable wound is to be inflicted with the sword. The human race, entirely corrupt, is to be destroyed, lest the demigods, nymphs, fauns, satyrs, and sylvans may become like them. The Fasces, the emblem of civil power with the Romans, consisted of axes bound with rods, to signify that vices which could be remedied were to be chastised, while those incorrigible were to be punished with death. Physicians remove the mortified flesh, to prevent the infection of the whole body.

Etenim ut membra quædam amputantur si et ipsa sanguine et tanquam spiritu carere ceperint et noceant reliquis: sic ista in figura hominis feritas et immanitas belluæ, a communi tanquam humanitate corporis segreganda est.—CICERO.

Ulcera possessis alta suffura medullis
Non leviore manu, ferro sanantur et igni.
CLAUDIAN IN EUTROPIUM.

29. *Ne pars sincera:* lest the uncorrupted part be drawn aside, viz.: the semigods, nymphs, fauns, satyrs, and sylvans.

30. *Semidei.* Semigods were either *dii minores*, endued, generally, with immortality, but not permitted to live in heaven, as Pan and Sylvanus; or were heroes, of whose parents one was a god, the other a mortal.

30. *Nymphæ.* The nymphs were named according to what they presided over. Those of the ocean were called Oceanitides; those of the sea, Nereides; those of fountains, Naides; those of the mountains were called Oreades; those of the groves, Napeæ; and those born with, or presiding over oaks, were called Dryades and Hamadryades. The etymology of all these names is Greek.

31. *Fauni.* The fauns were rural deities, with the form of a goat from the middle downwards, and the horns and ears of the same animal. The rest of the body was human. They were inoffensive, and lived to a great age, but were not immortal. They were probably young apes.

31. *Satyri.* The satyrs were rural deities, said by some to be the offspring of Bacchus and Nice. They had the horns, ears, legs, and feet of goats, and were human as to the rest of their body. Pliny supposes them to have been apes. Dr. Tyson, in a singular treatise, published in 1699, proves they were a species of ourang-outang, or ape. They were cunning, lascivious, and vicious.

31. *Sylvani.* The sylvans were gods of the *woods.* They united the human form with that of the goat, and were more inoffensive than the satyrs. Their name is derived from *sylva*, and of course does not occur in Greek mythology.

33. *Quas dedimus:* which we have given *them.*

34. *Tutos fore:* that they would be safe. This is an argument *a majore*, that if he, Jupiter, was not safe from the machinations of men, the semigods would not be.

35. *Qui fulmen, qui vos habeo:* who have the lightning, and govern you.

He in heaven
Reigns: the red lightning and the bolt are his.
HESIOD

36. *Struxerit insidias:* laid a plot.

The wicked *plotteth* against the just.—PSALMS.

36. *Lycaon.* A prince of Arcadia, in Greece. The country was called Lycaonia, from him.

37. *Omnes confremuere:* all murmured. The indignation of all was excited at the wickedness of Lycaon.

Talibus orabat Juno; cunctique fremebant
Cœlicolæ assensu vario.—VIRGIL.

37. *Studiis ardentibus:* with burning zeal.

Abdiel, than whom none with more zeal adored
The Deity, and divine commands obeyed,
Stood up, and in a *flame of zeal* severe,
The current of his fury thus opposed.—MILTON.

37. *Ausum talia: him* that had attempted such *things;* viz.: to lay a plot for Jupiter.

38. *Deposcunt:* demand; viz.: for the purpose of punishment.

38. *Impia manus:* the impious band of conspirators.

38. *Sævit.* By syncope for *sæviit.*

Sanguine Cæsareo Romanum extinguere nomen,
Attonitum tanto subitæ terrore ruinæ
Humanum genus est; totusque perhorruit orbis.
Nec tibi grata minùs pietas, Auguste, tuorum,
Quàm fuit illa Jovi. Qui postquam voce manuque
Murmura compressit; tenuêre silentia cuncti.
Substitit ut clamor pressus gravitate regentis;
Jupiter hoc iterum sermone silentia rumpit:
Ille quidem pœnas (curam dimittite) solvit;
Quod tamen admissum, quæ sit vindicta, docebo.

vos? Omnes confremuêre, quæ deposcunt illum ausum talia, ardentibus studiis. Sic cùm impia manus

42. Nec, Auguste, pietas, fuit quam illa fuit Jovi. Qui postquam compressit murmura voce manuque, cuncti tenuere silentia. Ut clamor substitit pressus gravitate regentis: Jupiter iterum rumpit silentia

NOTÆ.

39. *Sanguine Cæsareo:* in the blood of Cæsar. Many conspiracies were made against Augustus, the principal of which Suetonius mentions in Caput xix. of his life of the Cæsars. Lepidus, the younger, Varro, Muræna, Fannius, and Cepio, were engaged in a conspiracy against him. This is probably the one referred to here. One Telephus was engaged to slay him in the senate; and a slave from the Illyrian army secreted a wood-knife for the purpose, and crept into his bedchamber.

39. *Extinguere:* to extinguish the Roman name. This is a beautiful metaphor, which represents the Roman name as the light of the nations, and is similar to one used by Cicero:

Videor enim mihi hanc urbem videre, *lucem* orbis terrarum, atque arcem omnium gentium, subito uno incendio concidentem.—ORATIO iv. IN CATILINAM.

39. *Romanum nomen:* the Roman name; fame, glory.

41. *Humanum genus:* the human race; mankind.

41. *Totusque orbis perhorruit:* the whole world stood aghast; all the nations of the earth.

The aged earth *aghast*
With terror of that blast.—MILTON.

42. *Pietas tuorum:* the piety (or loyalty) of thy *friends*.

42. *Auguste.* Some have erroneously supposed that the conspiracy against Julius Cæsar was referred to, above, but as Julius Cæsar did not survive the attempt on his life, there would have been no relevancy between that event and the stratagem against the life of Jupiter.

44. *Tenuêre silentia cuncti:* all held silence.

When God speaks, let all the earth keep silence.—PSALMS.

Unto me men gave ear, and waited, and *kept silence*, at my counsel.—JOB.

45. *Pressus gravitate regentis:* restrained by the gravity of the king. The participle *regentis* is here used instead of the noun.

Tum, pietate gravem ac meritis si forte virum quem
Conspexere, silent, arrectisque auribus adstant.
ÆNEID i.

46. *Silentia rupit:* broke the silence. They had been bound by silence, as if by a chain. This is a forcible metaphor.

Quid me alta silentia cogis rumpere.—VIRGIL.
First to himself he inward *silence broke*.—MILTON.

47. *Ille quidem.* Lycaon has suffered the punishment that was due to him.

48. *Quod tamen admissum:* what was the crime.

QUÆSTIONES.

What is the subject of this Fable?

Why were the gods convened? Where?

By what way did they come?

What is the Milky Way? Did the ancients know what it was?

How did the poets account for it?

By what figure is *tecta* put for *domus*?

To whom is the epithet Tonans applied?

In what natural way does Pliny assign the thunder to Jupiter?

In speaking of the houses of the gods, and the palace of Jupiter, what compliment is paid to Augustus, and the Roman nobles?

By what figure is *penates* put for *domus*?

In describing the indignation of Jupiter, whom does Ovid imitate?

How will these descriptions of Jupiter compare with the sublimity of Moses's description of the descent at Sinai?

Why is the term snake-footed applied to the giants?

Who was Nereus? How used in this place?

What were the rivers of Hell?

For what one river are the *infernal rivers* employed in this place, and by what figure?

By what did the gods swear? Why?

How is this to be explained?

Who were semigods?

Who were nymphs? Mention the different kinds.

Who were fauns? Satyrs? Sylvans?

By what figure is *extinguere* used?

To which one of the Cæsars does the poet refer by *Cæsareo sanguine*?

Does this fable conclude the council of the gods?

FABULA VIII.

LYCAON MUTATUS IN LUPUM.

In a circuit which he is making through the earth, Jupiter comes to Arcadia, and enters the palace of Lycaon, who attempts to murder him, and afterwards serves up before him human flesh, at a banquet. Jupiter punishes this impiety, by setting the palace on fire, and changing Lycaon into a wolf.

EXPLICATIO.

Lycaon, the son of Pelasgus and Melibœa, was contemporary with the patriarch Jacob. He built a temple and city, called Lycosura, on the top of Mount Lycæus, in honor of Jupiter, and instituted the festivals called Lycæa. He polluted the sacrifices of the *Lupercalia*, of which the Arundelian marbles show him to be the founder, by offering up prisoners taken in war, and hostages. The words Lycæus, Lycaon, Lycosura, and Lycæa, are all of Greek etymology, derived from λύκος, a wolf. The mountain abounded in wolves, as we are informed, and hence was called Lycæus (*of the wolf*). The king of Arcadia, whoever he was, in consequence of his efforts to extirpate the wolves, received the epithet of Lycaon (*wolf-man*), and, in time, the *cognomen* being used instead of the real name, the *myth* may have arisen, of his being changed into a wolf. Owing probably to some signal deliverance, in an encounter with a wolf, he may have offered to Jupiter, as a sacrifice, the brush or tail of the animal, or many such trophies, and thus set up a chapel, where, in after time, was built the temple and city of Lycosura (λύκος οὐρά), *the tail of the wolf*. Mycon, in like manner, in Virgil's seventh Eclogue, offers to Diana the head of a wild boar, and the antlers of a stag. Thus, sacrifices called Lycæa (*of the wolf*), were instituted to Jupiter, in Arcadia, and to Apollo, at Argos, because they freed the inhabitants from wolves. The Lupercalia (*lupus, arceo*), were identical, with the Lycæa, except that the latter were offered to Pan, in common with Jupiter and Apollo, while the Lupercalia were offered to Pan alone. While Arcadia was waste, or valued for hunting only, the Lycæa were in honor of Jupiter, the common protector in all places, or of Apollo, to whose bow wild beasts were subject; but when it became a grazing country, inhabited by shepherds, the protection of their flocks fell to Pan, and the Lycæa or Lupercalia were in his honor. The destruction of Lycaon's house, by lightning, after offering up human victims, may have given rise to the fable. But as the event is placed in the earliest ages of the world, it may refer to Nimrod, whose name (rebel) implies apostacy from God, and who, as a "giant hunter," is believed to have tyrannized over man. Babel is thought to have been a fire-temple, for human sacrifice, and his destruction beneath its ruins may be adumbrated in the overturning of Lycaon's palace; or, what is more probable, the fable may be a confusion of Grecian history and of tradition, in which reference is made to Cain. The resemblances are many and striking. Lycaon was the son of Pelasgus, who was born of the earth; Cain was the son of Adam, who was formed of the earth. Both were impious; both offered sacrifices displeasing to God, and both fled his presence. Cain built the first city upon earth, and Lycosura, which Lycaon built, was said, by Pausanias, to be the oldest city in the world. Lastly, God set a mark of blood upon Cain, and in the Lupercalia instituted by Lycaon, the foreheads of two illustrious youths were marked with a knife dipped in blood.

CONTIGERAT nostras infamia temporis aures: 1
Quam cupiens falsam, summo delabor Olympo,
Et Deus humanâ lustro sub imagine terras.
Longa mora est, quantum noxæ sit ubique repertum,

NOTÆ.

1. *Infamia temporis.* The wickedness of the time was such that it cried to heaven for vengeance. The same is said, in Genesis, of the wickedness of Sodom and Gomorrah, and in the Odyssey, of the crimes of the suitors.

Τῶν ὕβρις τε βίη τε οἰδήρευν ὀυρανὸν ἦκει —Odyssey xvii.

And the Lord said, because the cry of Sodom and Gomorrah is great, and because their sin is very grievous.—Genesis xviii. 20.

2. *Quam cupiens falsam.* The benevolence of the deity is manifest in this, that he is slow to believe the evil report, and unwilling to judge until after investigation.

In judicando criminosa est celeritas.—P. Syrus.

Shall not the Judge of all the earth do right?—Genesis xviii. 25.

2. *Summo Olympo:* from highest Olympus; poetically for Heaven. See note on Olympus, page 56.

Bow thy heavens, O Lord, and come down: touch the mountains, and they shall smoke.—Psalm cxliv. 5.

2. *Delabor:* I glide down; I descend. Jupiter determines to go down and observe the morals of men. Thus Jehovah, in the case of Sodom and Gomorrah:

I will go down now, and see whether they have done altogether according to the cry of it, which is come unto me; and if not, I will know. —Genesis xviii. 21.

The Lord looked down from heaven upon the children of men, to see if there were any that did understand, and seek God.—Psalm xiv. 2.

3. *Et Deus humana sub imagine:* and a god in human form. This veiling of divinity in human flesh, is to be found in the mythology of all nations, and is, no doubt, a wide-spread tradition of God's holding communion with man, in his state of innocence. Thus Homer:

Καίτε θεοὶ ξείνοισιν ὁμοιόμενοι ἀλλοδαποῖσι
Παντοῖοι τελέθοντες ἐπιστρωφῶσι πολήας.
Odyssey xvii.

4. *Longa mora est:* the delay is great; it is tedious.

4. *Quantum noxæ:* how much crime.

Enumerare: minor fuit ipsa infamia vero.
Mænala transieram latebris horrenda ferarum,
Et cum Cylleno gelidi pineta Lycæi.
Arcados hinc sedes et inhospita tecta tyranni
Ingredior, traherent cùm sera crepuscula noctem.
Signa dedi venisse Deum; vulgusque precari
Cœperat. Irridet primò pia vota Lycaon.
Mox, ait, Experiar, Deus hic, discrimine aperto,
An sit mortalis; nec erit dubitabile verum.
Nocte gravem somno nec opinâ perdere morte
Me parat. Hæc illi placet experientia veri.
Nec contentus eo, missi de gente Molossâ
Obsidis unius jugulum mucrone resolvit;
Atque ita semineces partim ferventibus artus

5. Ipsa infamia fuit minor vero. Transieram Mænala horrenda latebris ferarum, et pineta gelidi

8. Hinc ingredior sedes et inhospita tecta Arcados tyranni, cum sera crepuscula traherent noctem. Dedi signa Deum venisse; vulgusque cœperat precari. Primò Lycaon irridet pia vota. Mox, ait, Experiar, discrimine aperto, an hic Deus sit mortalis. Atque ita partim mollit semineces artus fervent-bus aquis, partim torruit subjecto igni

NOTÆ.

And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually.—Genesis vi. 5.

They are gone aside, they are all together become filthy: there is none that doeth good, no not one.—Psalm xiv.

5. *Minor fuit vero:* was less than the reality. The report of the wickedness of mankind fell short of the actual truth.

6. *Mænala.* A mountain and city in Arcadia, Greece, named from Mænalus, son of Arcas; masculine in the singular, and neuter in the plural. See Grammar, p. 19.

6. *Latebris horrenda:* terrible on account of the dens of wild beasts.

7. *Cylleno.* A mountain in Arcadia, where Mercury was born, whence he is called Cyllenius.

7. *Pineta Lycæi:* the pine-groves of Lycæus. Derivative nouns ending in *etum*, denote the place where their primitives abound, as *pinus*, a pine; *pinetum*, a pine-grove. Lycæus is a mountain of Arcadia, sacred to Pan. Hence he is named Lycæus.

8. *Arcados:* Arcadian, a Greek adjective in the genitive case, agreeing with *tyranni*. Lycaon, who is here meant, is called Arcas, by anticipation, for it was his grandson after whom the country was called Arcadia. Before his time, it was called Parrhasia.

8. *Inhospita tecta:* the inhospitable house; the part being put for the whole. As Jupiter was the deity who presided over hospitality, how expressive the epithet applied to *tecta*. The acts that transpired, of impiety, perfidy, murder, and inhospitality, show it was very appropriate.

9. *Sera crepuscula:* late twilight. In the decline of day, when there is a sabbath-like stillness upon the air, the soul naturally aspires to heaven. What time more appropriate for the Deity to manifest himself to man? It was in the coolness of evening that God visited his erring children in Paradise.

And they heard the voice of the Lord God walking in the garden in the cool of the day.—Genesis iii. 8.

10. *Signa dedi venisse Deum:* I gave a sign that a god had come; some manifestation of divinity.

10. *Vulgusque precari cœperat:* the common people had begun to worship. The simple in heart are more willing to yield to God's will, and pay him adoration. Hence:

Not many wise men after the flesh, not many mighty, not many noble, are called: but God hath chosen the foolish things of the world to confound the wise; and God hath chosen the weak things of the world to confound the things which are mighty.—1 Corinthians i. 26, 27.

11. *Irridet pia vota:* derides their pious prayers. It is sinful enough to be irreligious, but infinitely worse to make light of piety in others, and endeavor to obstruct their devotion.

But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea.—Matt. xviii. 6.

Ne'er let the mystic sacrifices move
Deriding scorn; but dread indignant Jove.
Hesiod.

12. *Experiar.* He would try whether he was a god or not, by an attempt upon his life.

Thou shalt not tempt the Lord thy God.
St. Matthew.

13. *Nec erit verum:* nor shall the truth be doubtful. If a god, he could not be slain; if a mortal, he would be destroyed.

14. *Nec opina morte:* by an unexpected death.

16. *Nec contentus eo.* Not content with having attempted to kill him, he offers human food to him.

17. *Jugulum resolvit:* he cuts the throat.

18. *Semineces artus:* the half-dead, quivering limbs.

With what a spring his furious soul broke loose,
And left the limbs still *quivering* on the ground.
Addison.

Mollit aquis, partim subjecto torruit igni.
Quos simul imposuit mensis, ego vindice flammâ
In domino dignos everti tecta Penates.
Territus ille fugit, nactusque silentia ruris
Exululat, frustraque loqui conatur: ab ipso
Colligit os rabiem, solitæque cupidine cædis
Vertitur in pecudes: et nunc quoque sanguine gaudet.
In villos abeunt vestes, in crura lacerti,
Fit lupus, et veteris servat vestigia formæ.
Canities eadem est, eadem violentia vultu:
Idem oculi lucent: eadem feritatis imago.

Quos simul imposuit mensis, ego vindice flammâ everti tecta in Penates dignos domino.

22. Ille territus fugit, que nactus silentia ruris exululat, que frustra conatur loqui: os colligit rabiem ab ipso, que

26. Vestes abeunt in villos, lacerti in crura. Fit lupus, et servat vestigia veteris formæ. Canities est eadem, violentia

NOTÆ.

19. *Subjecto igni:* with fire placed beneath; over the fire.

20. *Imposuit mensis:* set upon the table; served up to be eaten.

20. *Vindice flamma:* with avenging flames; with lightning.

Rejoice, O ye nations, with his people; for he will avenge the blood of his servants.—DEUT. xxii. 43.

Vengeance is mine; I will repay, saith the Lord.—ROMANS xii. 19.

Our God is a consuming fire.—HEB. xii. 29.

21. *Domino:* the master; the owner.

21. *Tecta.* The roof of the house is here put, by metonymy, for the house itself.

22. *Territus:* affrighted he fled. The wicked flee from the presence of God; thus Adam fled from the presence of Jehovah; thus Cain fled after the slaughter of his brother.

23. *Silentia ruris:* the silence of the country; the lonely parts of the country. *Silentia* is here used, poetically, for the plural.

23. *Exululat:* he howls. He is already a wolf in propensities.

23. *Ab ipso:* itself; from his own ravenous disposition.

24. *Rabiem:* rage; foam.

24. *Cupidine cædis:* with the desire of wonted slaughter.

25. *Vertitur:* he is turned; he turns. *Vertitur* has the force of a verb in the middle voice.

26. *In villos abeunt:* pass; are changed into hair.

27. *Fit lupus:* he becomes a wolf. The foolish stories told among the northern nations, of men changed to wolves, have had their origin from a disease called lycanthropy, a species of madness, which causes men to rage and foam at the mouth, and cry like wolves.

27. *Vestigia formæ:* traces of his former appearance; his hoariness and fierceness of countenance.

28. *Canities.* The hoariness of the wolf, and the brightness of his eyes, are noted by all naturalists, from Pliny to the present time.

28. *Eadem.* The repetition in the two last lines of the fable, by means of the figure, anaphora, is beautiful and forcible. See Grammar, p. 209.

QUÆSTIONES.

What is the subject of this Fable?
What induced Jupiter to visit the earth?
Under what form did he appear?
In what state did he find the morals of men?
What reception did Lycaon give him?
What attempt did he make against his life?
What indignity did he offer him afterwards?
What did Jupiter do to his palace?
How did he treat Lycaon himself?
Where was Mount Lycæus situated?
What gave the mountain its name?
Was Lycaon the *nomen* or *cognomen* of the king of Arcadia?
What were the Lycæa? To what different gods offered?
What were the Lupercalia? What is the etymology of the word?
Who is said to have founded the Lupercalia?
Under what circumstances may the Lycæa, in Arcadia, have become the Lupercalia, and been offered to Pan?
What is the first interpretation of the change of Lycaon into a wolf?
What is the second interpretation?
What makes it possible that reference is had to Nimrod?
Why may the fable have reference to the history of Cain?
Repeat the points of resemblance between the history of Cain and the story of Lycaon?
What figure is used in the concluding lines of the fable?
What is anaphora?

FABULA IX.

DILUVIUM.

Having resolved to destroy the race of men by a deluge, Jupiter sends down the rain in torrents, from all the heavens. The sea assists with its auxiliar waters; the inundation spreads, and the works of men perish, till the whole surface of the earth is submerged, and every living thing is destroyed, except Deucalion and Pyrrha.

EXPLICATIO.

The ancients give accounts of several floods that happened, some of which have been confounded with the great Noachic deluge. The flood described as that of Deucalion, took place in Thessaly, according to the Arundelian marbles, B. C. 1503, and was occasioned by the choking up of the channels of the Peneus and other rivers, and the bursting of the sea through the Cyanean Straits and the Hellespont. The flood of Ogyges, another king of Thessaly, is described as still more ancient, and submerged all Greece. But as Deucalion was the son of Prometheus, who is said to have created the first man, and as Ogyges was the son of Terra, or the Earth, it is very easy to perceive that Noah is the personage represented by these different princes, and that accounts of partial inundations of the Grecian territory have been blended with the great diluvian catastrophe of the world. The name Ogygian, as applied to the deluge, would indicate Noah's flood, for it means *the ancient*. It is thus used by Hesiod in his Theogony, when speaking of the *Ogygian* water of the Styx, which is believed to be the waters of the internal abyss that assisted in the destruction of the world, "when the fountains of the great deep were broken up."

But it is expressly stated by the Greeks themselves, that the names of Barbarians were rendered in their language and in others, so as to preserve their original meaning, and that Noah was the original of the names Noach, Sisithrus, Xisithrus, Ogyges, and Deucalion. Besides this, there are so many striking coincidences between the description of Noah's flood, as given by Moses, and the different heathen accounts of a general inundation, that no doubt can exist that they all relate to the same occurrence. In the first place, it was designed as a punishment of the world for its wickedness, and was general. The waters of heaven, of the sea, and of the internal abyss, united to effect its destruction. The only man preserved, with his family, was noted for justice, and had been warned by Saturn (Jehovah) to prepare an ark for the preservation of himself, and the beasts, and birds, and creeping things. He entered the ark with these, and was borne in safety over the waters, and in time sent forth different birds, and at length the dove, to ascertain if the waters were dried up from the face of the earth. He learned, by these, that the flood had abated. He was carried to a mountain, disembarked in safety, and worshipped the gods. These different heathen accounts, which, in illustration of the text of the poet, I have given with the Biblical parallelisms, will show they all relate to a common catastrophe, and are the traditions of the great Flood that occurred in the days of Noah.

QCCIDIT una domus ; sed non domus una perire
Digna fuit : quâ terra patet, fera regnat Erinnys.
In facinus jurâsse putes. Dent ocius omnes,
Quas meruêre pati, sic stat sententia pœnas.
Dicta Jovis pars voce probant, stimulosque frementi
Adjiciunt : alii partes assensibus implent.

NOTÆ.

1. *Occidit una :* one house has fallen, viz.: the house of Lycaon.
1. *Non domus una :* not one house only, but every house.
2. *Digna fuit:* deserved to perish ; to fall.

And manifold in sin *deserved* to fall.—MILTON.

2. *Erinnys.* A common name of the Furies, who were three in number, Alecto, Megæra, and Tisiphone. They were said to be daughters of Acheron and Nox, or as some say, of Pluto and Proserpine. They punished the guilty on earth by war and pestilence, and in hell by torment and flagellation. Their head and arms were encircled by serpents. They held in one hand a whip, and a torch in the other. *Erinnys, fury,* is here put for the wickedness which they excite.

2. *Quâ terra patet :* wherever earth extends, fierce fury reigns.

And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually.—GENESIS vi. 5.

They are corrupt, they have done abominable works, there is none that doeth good.—PSALM xiv. 1.

3. *In facinus jurâsse :* that they had sworn to commit sin. *Jurâsse* is put, by syncope, for *juravisse.*

4. *Sic stat sententia :* so stands *my* resolution. My determination is unalterably fixed.

5. *Pars voce :* a part with voice applaud the words of Jupiter ; speak in approbation of what he has said.

6. *Alii partes implent :* others perform their part by assent. Thus, in Juvenal, Sat. vi., *omnes implet numeros,* performs all her parts. The poet evidently makes reference to the Roman senate, in which the principal senators, those elected by the censor or other magistrate, had the privilege of speaking and of voting, while the Pedarii, or those occupying seats by right of former offices among the people, after the senators of the *majorum gentium* had

Est tamen humani generis jactura dolori
Omnibus: et, quæ sit terræ mortalibus orbæ
Forma futura, rogant: quis sit laturus in aras
Thura? ferisne paret populandas tradere terras?
Talia quærentes, sibi enim fore cætera curæ,
Rex Superûm trepidare vetat; sobolemque priori
Dissimilem populo promittit origine mirâ.
Jamque erat in totas sparsurus fulmina terras;
Sed timuit, ne fortè sacer tot ab ignibus æther
Conciperet flammas, longusque ardesceret axis.
Esse quoque in fatis reminiscitur, affore tempus,
Quo mare, quo tellus, correptaque regia cœli
Ardeat; et mundi moles operosa laboret.

7. Tamen jactura humani generis est dolori omnibus: que rogant quæ sit futura forma terræ orbæ mortalibus: quis sit laturus thura in aras? paretne tradere terras populandas feris? Rex Superûm vetat quærentes talia trepidare, enim cætera fore curæ sibi, que promittit sobolem dissimilem priori populo mirâ origine. Que jam erat sparsurus

17. Quoque reminiscitur esse in fatis, tempus affore, quo

NOTÆ.

voted, signified their assent by leaving their seats, and joining the party whose views they espoused.

7. *Dolori omnibus:* a grief to all. The love of God to man is boundless; he delights not in his destruction.

As I live, saith the Lord, I have no pleasure in the death of him that dies.

How shall I give thee up, O Ephraim! how shall I deliver thee up, O Israel! How shall I resign thee as Admah! How shall I make thee as Zeboim!—HOSEA.

Oh that my head were waters, and mine eyes a fountain of tears, that I might weep, day and night, for the slain of the daughters of my people.—LAMENTATIONS.

O Jerusalem, Jerusalem! thou that killest the prophets, and stonest them that are sent unto thee, how oft would I have gathered thy children as a hen gathereth her chickens under her wings, and they would not!—ST. MATTHEW.

8. *Omnibus:* to all. See Grammar, Rule XXIII. of Syntax.

8. *Orbæ:* deprived of men; without inhabitants.

9. *Quis sit laturus:* who will bring frankincense to the altars? The gods are here solicitous about the rites of public worship. The adoration of his intelligent creatures is pleasing to the Creator himself. If savage beasts should become the only inhabitants, the declarative glory of the gods would be unknown; for,

Animal nullum est præter hominem, quod habeat notitiam aliquam Dei.—CICERO.

10. *Ferisne populandas. Populo* and *depopulo,* in the same manner as *pono* and *depono,* are often rendered alike. In both cases, however, etymology would seem to require a *positive* meaning of the former of the words, and a *negative* meaning of the latter. *Populandas* here appears to be used in the sense of *peopling* or *inhabiting.* The following, from Horace, is similar:

Velut profugit execrata civitas,
Agros atque Lares proprios, habitandaque fana,
Apris reliquit et rapacibus lupis.—EPODON XVI.

10. *Paret:* does he prepare? is he about?

12. *Rex Superûm:* the king of the gods; Jupiter.

12. *Trepidare vetat:* forbids them to be solicitous.

13. *Dissimilem populo:* unlike the former people; pure and holy.

13. *Origine mira:* by a miraculous origin. Stones were to be changed into men and women, as related in the succeeding fable.

14. *Sparsurus fulmina:* about to hurl the thunder over all the earth. When he was about to scatter the thunder, and thus destroy the world, he recollects that it is fated that the earth shall be destroyed by fire hereafter, and chooses a different mode of destruction.

16. *Longus axis:* the long axis on which the heavens were believed to revolve.

17. *Esse in fatis:* is in the decrees of the Fates. The Fates, or Destinies, were the dispensers of the will of Jupiter. In the heathen mythology, they are put for Providence.

17. *Affore tempus:* that there would be a time; that a time would come.

18. *Correptæ:* enveloped in flames. Supply *flammis.*

Dies iræ, dies illa
Solvet sæclum in favilla
Teste David cum Sibylla.—CŒLANO.

19. *Ardeat:* shall be burned up. The final destruction of the world by fire, appears to have been known to most of the pagans. They got the idea from the Sibylline verses, or from some ancient tradition committed probably to Adam or Noah.

Καὶ πότε τὴν ὀργὴν θεὸν, οὐκ ἔτι πραΰνοντα,
Αλλ' ἐξεμβρίθοντα, καὶ ἐξογδοντά τε γένναν
Ανθρώπων ἅπασαν ὑπ' ἐμπρησμοῦ πέρθοντα.
SIBYLL. APUD LACTANTIUM.

Cum tempus advenerit, quo se mundus renovaturus extinguat . . . . et omni flagrante materiâ uno igni quidquid nunc ex disposito lucet, ardebit.—SENECA.

Tela reponuntur manibus fabricata Cyclopum.
Pœna placet diversa; genus mortale sub undis
Perdere, et ex omni nimbos dimittere cœlo.
Protinus Æoliis Aquilonem claudit in antris,

20 mare, quo tellus, quæ regia cœli correpta ardeat; et operosa moles mundi laboret.
Tela fabricata
23. Protinus claudit

NOTÆ.

Aqua et ignis terrenis dominantur: ex his ortus, et ex his interitus est.—SENECA NAT. QUÆS.

The Egyptians supposed the world had a great year, when the sun, moon, and planets all returned to the same sign whence they started, the winter of which year was the Deluge, and the summer the conflagration of the world.—PLATO.

Hence we Stoics conclude, that the whole world, at last, would be in a general conflagration; when, all moisture being exhausted, neither the earth could have any nourishment, nor the air return again, since water, of which it is formed, would then be all consumed; so that only fire would subsist, and from this fire, which is an animating power and a deity, a new world would arise, and be re-established in the same beauty.—CICERO ON THE GODS.

Certain dispositions of the air, and powers of water and fire, infused and mixed within, which arise and spring up with, together with the world, and *to be burnt in time, and end with it.*—PLUTARCH'S MORALS.

For the indignation of the Lord is upon all the nations; and all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll.—ISAIAH.

But the heavens and the earth, which are now, by the same word are kept in store, reserved unto fire, against the day of judgment and perdition of ungodly men.—ST. PETER.

19. *Operosa moles:* the well-wrought, stupendous mass of the universe.

19. *Laboret:* shall labor; shall be exposed to destruction.

20. *Tela:* the weapons, viz.: the thunderbolts. Modern science furnishes a beautiful illustration of this fabled forging of Jupiter's thunderbolts. Metals rendered fluid and volatilized by the excessive heat of volcanoes, are dissipated and carried into the air, and after being united by some combination of chemical and electric attraction, form the metallic masses and aërolites which often fall to the earth with a great noise. The Cyclops of the volcano are thus said to forge them.

20. *Cyclopum:* of the Cyclops. They were the workmen of Vulcan, and had their shop in Mount Ætna, where they made the thunderbolts of Jupiter. The etymology of the word is κύκλος, *a circle*, and ὄψ, *an eye*, because they had but one eye, of a circular form, in the middle of the forehead. Their names were Brontes, Steropes, and Arges; the latter, however, was called Harpes, Arges, and Pyracmon. Homer and Theocritus consider them the primitive inhabitants of Sicily, giants and cannibals.

Then brought she forth
The Cyclops, brethren of high daring heart,
Brontes, and Steropes, and Arges fierce,
Who forged the lightning shaft, and gave to Jove
His thunder. They were like unto the gods,
Save that a single ball of sight was fixed
In the mid forehead. Cyclops was their name,
For that one circular eye was broad infixed
In the mid forehead.—HESIOD'S THEOGONY.

21. *Pœna diversa:* a different kind of punishment, viz. by water.

21. *Placet:* pleases him; is resolved upon.

21. *Genus mortale:* the mortal race; the human race.

The present race of men is not the same as at the beginning, but those of the first race all perished. Mankind, as they now are, are a new and second race, that were spread abroad again by Deucalion in these vast numbers. Of those first men it is reported, that they were haughty, fierce people, who committed heinous iniquities; for they neither kept their oath, nor exercised hospitality, nor spared the vanquished, though imploring mercy. For all this, however, a horrible calamity came upon them.—LUCIAN DE SYRIA DEA.

21. *Sub undis:* under water; by immersion.

22. *Perdere.* The phrase *genus mortale sub undis perdere*, is put in apposition with *pœna*.

22. *Nimbos:* rain; storms of rain.

22. *Ex omni cœlo:* from the whole heaven.

And the windows of heaven were opened; and the rain was upon the earth forty days and forty nights.—GENESIS vii. 11, 12.

After whom reigned many others, and then Sisithrus, to whom Saturn signified there should be an abundance of rain on the fifteenth day of the month Desius, and commanded him to lay up all his writings in Heliopolis; which, when Sisithrus had done, he sailed immediately into Armenia, and found it true as the god had declared to him.—ABYDENUS.

23. *Protinus:* forthwith. As soon as he determines to destroy the world, he sets about its destruction.

23. *Æoliis in antris:* in the Æolian caves. Æolus, the son of Hippotas, was king of the islands which lie between Italy and Sicily. From his knowledge of astronomy, and his predictions of the changes in the winds, he was thought to control the winds in a cave, where they murmured against their rocky barriers. The islands were volcanic, and gave rise to the subterranean noise, and the fable connected therewith.

23. *Aquilonem claudit.* He shuts up the north wind, because it was accustomed to

Et quæcunque fugant inductas flamina nubes :
Emittitque Notum. Madidis Notus evolat alis
Terribilem piceâ tectus caligine vultum.
Barba gravis nimbis ; canis fluit unda capillis ;
Fronte sedent nebulæ ; rorant pennæque, sinusque.
Utque manu latâ pendentia nubila pressit,
Fit fragor : hinc densi funduntur ab æthere nimbi.
Nuntia Junonis, varios induta colores,
Concipit Iris aquas, alimentaque nubibus adfert.
Sternuntur segetes, et deplorata coloni

Aquilonem in Æoliis antris, et quæcunque flamina fugant inductas nubes : que emittit Notum. Notus evolat madidis alis, tectus quoad terribilem vultum piceâ caligine. Barba est gravis nimbis, unda fluit canis capillis ; nebulæ sedent fronte ; que

31. Iris, nuntia Junonis, induta varios colores, concipit aquas, que adfert ali-

NOTÆ.

disperse the clouds, and bring on fair weather.

24. *Inductas nubes:* the clouds spread over the face of heaven.

25. *Emittit Notum.* He lets out the south wind, which brings rain. The personification of the south wind, by the poet, is at once sublime and beautiful, and the whole allegory well sustained. This wind bears the treasured rain; a modern poet, with this passage probably in his eye, personifies the wind, and arms it with lightning and the tempest.

The wrathful Angel of the wind
Had all the horrors of the skies combined;
And lo! tremendous o'er the deep he springs,
The inflaming sulphur flashing from his wings!
Hark, his strong voice the dismal silence breaks!
Mad chaos from the chains of death awakes!
Now in a deluge bursts the living flame,
And dread concussion rends the ethereal frame:
Sick earth convulsive groans from shore to shore,
And nature, shuddering, feels the horrid roar.
FALCONER'S SHIPWRECK.

25. *Madidis alis:* with dripping wings. The poets generally attribute wings to the winds, on account of their swiftness.

Dum se continet Auster,
Dum sedet et siccat *madidas* in carcere pennas.
JUVENAL.

He spake, the god that mounts the *winged* winds.
POPE'S HOMER.

He rode upon a cherub, and did fly: yea, he did fly upon the *wings* of the wind.—PSALM xviii. 10.

26. *Tectus vultum.* See Grammar; Syntax, Rule XXV., n. 9.

Meanwhile the south wind rose, and with black wings
Wide hovering, all the clouds together drove.
MILTON.

29. *Nubila pressit:* pressed the hanging clouds; crushed them.

30. *Fit fragor:* there comes a crashing. The peculiar sound of the rain, when a shower commences, is known to every one.

30. *Funduntur:* are poured down; pour down. This verb has the force of the Greek middle voice.

Fierce and fast
Shot down the ponderous rain, a sheeted flood,
That slanted not before the baffled winds,
But, with an arrowy and unwavering rush
Dashed hissing earthward.—BARBER.

31. *Varios induta colores:* clothed with various colors. The rainbow contains the seven primitive colors, red, orange, yellow, green, blue, indigo, and violet; the blending of their dyes appears to multiply the number; the poets gave her a thousand. The bow is formed by the rays of the sun falling upon the drops of water in a cloud, when that luminary has an elevation of not more than 54 degrees.

Mille trahens varios adverso sole colores.
VIRGIL.

32. *Iris.* Iris was the daughter of Thaumas and Electra. She was clothed in a particolored robe, and was ever seated by the throne of Juno to execute her orders. As the rainbow, for which Iris is often put, is formed in the lower air, which is, mythologically, Juno, hence she is said always to attend that goddess. See note on p. 279.

32. *Concipit aquas:* draws up water. The poet here evidently refers to that meteorological phenomenon observed at sea, when water is carried up to the clouds, by the formation of a great hollow cone of condensed vapor. It has the colors of the bow.

Tall Ida's summit now more distant grew,
And Jove's high hill was rising on the view,
When from the left approaching, they descry
A liquid column towering shoot on high.
The foaming base an angry whirlwind sweeps,
Where curling billows rouse the fearful deeps.
Still round and round the fluid vortex flies,
Scattering dun night and horror thro' the skies,
The swift volution and the enormous train
Let sages versed in nature's lore explain!
The horrid apparition still draws nigh,
And white with foam the whirling surges fly!
The guns were primed, the vessel northward veers,
Till her black battery on the column bears.
The nitre fired; and while the dreadful sound,
Convulsive, shook the slumbering air around,
The watery volume, trembling to the sky,
Burst down a dreadful deluge from on high!
The affrighted surge, recoiling as it fell,
Rolling in hills, disclosed the abyss of hell.
FALCONER'S SHIPWRECK.

Et bibit ingens
Arcus.—VIRGIL.

32. *Alimenta nubibus:* brings supplies to the clouds.

33. *Sternuntur segetes:* the corn is laid prostrate.

Vota jacent; longique labor perit irritus anni.
Nec cœlo contenta suo Jovis ira: sed illum
Cæruleus frater juvat auxiliaribus undis.
Convocat hic amnes: qui postquam tecta tyranni
Intravêre sui, Non est hortamine longo
Nunc, ait, utendum: vires effundite vestras.
Sic opus est. Aperite domus, ac mole remotâ
Fluminibus vestris totas immittite habenas.
Jusserat. Hi redeunt, ac fontibus ora relaxant,
Et defrænato volvuntur in æquora cursu.
Ipse tridente suo terram percussit: at illa
Intremuit, motuque sinus patefecit aquarum.
Exspatiata ruunt per apertos flumina campos;

menta nubibus. Segetes sternuntur, et vota coloni jacent deplorata; que labor longi anni perit irritus. Nec est ira Jovis contenta suo cœlo:
38. Non nunc utendum est longo hortamine: effundite vestras vires. Sic opus est. Aperite domus, ac mole remotâ, immittite totas habenas
42. Jusserat. Hi redeunt ac relaxant ora fontibus, et volvuntur in æquora defrænato cursu. Ipse percussit terram suo tridente: at illa intremuit, que

NOTÆ.

33. *Coloni vota:* the hopes of the husbandman; his crops sought with many prayers.

All that the winds had spared
In one wild moment ruined; the big *hopes*
And well-earned treasures of the painful year.
THOMSON.

34. *Perit:* is lost.

The ox hath therefore stretched his yoke in vain,
The ploughman lost his sweat; and the green corn
Hath rotted ere his youth attained a beard:
The fold stands empty in the drowned field.
SHAKSPEARE.

35. *Nec cœlo contenta:* the wrath of Jupiter is not content with his heaven, viz.: with the stores of water in the clouds.

35. *Illum:* him; assists Jupiter.

36. *Cæruleus frater:* his cerulean brother. This is a beautiful periphrasis for Neptune.

36. *Auxiliaribus undis:* with his auxiliary waves. That the sea assisted in the submersion of mankind, and the earth also, by giving out its internal waters, is agreeable not only to the Bible, but to the general accounts derived from tradition.

37. *Convocat hic omnes:* he assembles the rivers; the gods of the rivers. The images here presented to the mind are all of a grave and sublime character.

37. *Tecta tyranni:* the palace of their ruler, Neptune. This was placed, by the poets, in or near the centre of the earth.

Then the channels of waters were seen, and he foundations of the world were discovered at hy rebuke.—PSALM xviii. 15.

38. *Non est utendum:* there is not to be used by me; I must not use. Supply *mihi*.

40. *Domos:* your houses. The fountains of the rivers were called the habitations of the river gods.

40. *Mole remotâ:* the barrier being removed; the banks of the river.

41. *Totas immittite habenas:* give all reins to your streams. This is a beautiful metaphor derived from the chariot-race.

42. *Jusserat:* he had spoken. As soon as he commanded, it was done. He spake, and it was done.

42. *Hi redeunt:* these return. The river gods return to their respective rivers.

43. *Volvuntur:* are rolled; roll themselves. This verb has the force of the Greek middle voice.

43. *Defrænato cursu:* with unbridled course. The same metaphor employed above.

Thither they
Hasted with glad precipitance, uprolled
As drops on dust conglobing from the dry:
Part rise in crystal wall, or ridge direct
For haste; such flight the great command impressed
On the swift floods.—MILTON.

44. *Tridente.* The trident was a triple-pronged mace which Neptune used as a sceptre. It derives its name from its form, *tres*, three, and *dens*, a tine. The fiction of Neptune's striking the earth and causing it to tremble, is derived from a natural cause, being taken from the earthquake, which is the result of the action of the internal heat and internal waters.

The trident of Neptune is a symbol of the third region of the world, which the sea possesses, situated below that of the heaven and the air.—PLUTARCH.

From Neptune's hand
Dash his trined mace, that from the bottom stirs
The troubled sea, and shakes the solid earth.
ÆSCHYLUS.

45. *Motu:* by the concussion.

45. *Sinus patefecit aquarum:* disclosed its reservoirs of waters. How strikingly this and other heathen descriptions agree with the Scriptural account.

The same day were all the fountains of the great deep broken up, and the windows of heaven were opened. And the rain was upon the earth forty days and forty nights.—GENESIS vii. 11, 12.

For on a sudden the earth sent forth abundance of water, great showers of rain fell, the rivers overflowed exceedingly, and the sea overspread the earth, so that all was turned into water, and every man perished.—LUCIAN DE SYRIA DEA.

Cumque satis arbusta simul, pecudesque, virosque,
Tectaque, cumque suis rapiunt penetralia sacris.
Si qua domus mansit, potuitque resistere tanto
Indejecta malo; culmen tamen altior hujus
Unda tegit, pressæque labant sub gurgite turres.
Jamque mare et tellus nullum discrimen habebant.
Omnia pontus erant; deerant quoque littora ponto.

patefecit sinus aquarum motu. Flumina exspatiata ruunt per
49. Si qua domus mansit, potuitque malo indejecta; tamen unda altior tegit hujus culmen, pressæque turres labant sub gurgite.

NOTÆ.

There could not be one cause for so great a calamity, but all reason consents that at the same time the rains should fall, the rivers swell, the seas, stirred from their foundations, rush along, and all in united phalanx move on to the destruction of the human race.—SENECA, Lib. iii. cap. 27.

The pillars of heaven were broken; the earth shook to its very foundations: the heavens sunk lower to the north; the earth fell to pieces, and the waters enclosed within its bosom burst forth with violence, and overflowed it.—CHINESE SACRED BOOKS.

47. *Cum satis:* with the crops. After the corn has put forth the ear, it is then called a crop.

Red from the hills, innumerable streams
Tumultuous roar; and high above its banks
The rivers lift, before whose rushing tide,
Herds, flocks, and harvests, cottages and swains,
Roll mingled down.—THOMSON.

47. *Pecudesque.* The different animals were all borne away and destroyed by the flood, according to our poet. Other heathen writers speak of their preservation, as in the Bible.

Of clean beasts, and of beasts that are unclean, and of fowls, and of every thing that creepeth upon the earth, there went in two and two unto Noah in the ark, the male and the female, as God commanded Noah.—GENESIS vii. 8, 9.

It is reported that Xisuthrus was preserved by Saturn's foretelling him what was to come, and that it was convenient for him to build an ark, that birds, and creeping things, and beasts might sail with him in it.—ALEXANDER POLYHISTOR.

He, (Deucalion,) and his wives and his children, entered into a large ark, which he had prepared; and after them went in bears, and horses, and lions, and serpents, and all other kinds of living creatures that feed upon the earth, two and two; he received them all in, neither did they hurt him, but were very familiar with him, by a divine influence.—LUCIAN DE SYRIA DEA.

In seven days, all creatures who have offended me shall be destroyed by a deluge, but thou shalt be secured in a capacious vessel, miraculously formed: take, therefore, all kinds of medicinal herbs, and esculent grain for food, and, together with the seven holy men, your respective wives, and pairs of all animals, enter the ark without fear.—HINDOSTANEE BHAGAVAT.

48. *Penetralia.* The gods had abandoned to destruction the altars, upon which the impious had long ceased to offer sacrifice.

Moreover, at that feast, which we call Pentecost, as the priests were going by night into the inner temple, as their custom was, to perform their sacred ministrations, they said, that in the first place, they felt a quaking, and heard a great noise, and after that the sound as of a multitude, saying, "Let us depart hence!"—JOSEPHUS.

The passive gods behold the Greeks defile
Their temples, and abandon to the spoil
Their own abodes.—DRYDEN'S VIRGIL.

Over prostrate pillar and crumbling dome
The stormy billows arise and foam;
Where thy swelling temples were wont to stand,
The sea-bird screams by the lonely strand.
W. G. CLARK.

49. *Tanto malo:* so great a calamity, viz.: the deluge.

50. *Culmen:* the top of the roof of a house. It is so called from *culmus*, a stalk, because, anciently, houses were covered with straw.

All dwellings else
Flood overwhelmed, and them, with all their pomp,
Deep under water rolled.—MILTON.

51. *Pressæque turres:* and the towers borne down.

Struck on the castled cliff,
The venerable tower, and spiry fane
Resign their aged pride.—THOMSON.

51. *Gurgite:* in the vortex. It is not to be supposed that there was a gentle rising of the waters, at the deluge, but the most fearful commotion, when the internal waters of the earth were forced out in cataracts, the solid crust of the earth broken through, and the water resorbed again in the chasm. Some convulsion of the kind was necessary to destroy the vessels and other means of safety employed by the inhabitants.

51. *Nullum discrimen:* sea and earth had no distinction.

Hence, in old dusky time, a deluge came:
When the deep-cleft disparting orb that arched
The central waters round impetuous rushed
With universal burst into the gulf,
And o'er the high-piled hills of fractured earth
Wide dashed the waves in undulations vast;
Till from the centre to the straining clouds,
A shoreless ocean tumbled round the globe.
THOMSON.

53. *Omnia pontus erant:* all things were sea. There is a majestic brevity in the first part of this line, but in the latter clause a redundancy called *polyptoton*, which diminishes its force. In the description of the Indian Hades, a modern poet introduces the same form of expression.

Occupat hic collem: cymbâ sedet alter aduncâ,
Et ducit remos illîc, ubi nuper arârat.
Ille supra segetes, aut mersæ culmina villæ,
Navigat: hic summâ piscem deprêndit in ulmo.
Figitur in viridi (si Fors tulit) anchora prato:
Aut subjecta terunt curvæ vineta carinæ.
Et, modò quâ graciles gramen carpsêre capellæ,
Nunc ibi deformes ponunt sua corpora phocæ.
Mirantur sub aquâ lucos, urbesque, domosque,
Nereïdes: silvasque tenent delphines, et altis
Icursant ramis, agitataque robora pulsant.
Nat lupus inter oves: fulvos vehit unda leones:
Unda vehit tigres. Nec vires fulminis apro,
Crura nec ablato prosunt velocia cervo.
Quæsitisque diu terris, ubi sidere detur,
In mare lassatis volucris vaga decidit alis.

54. Hic occupat collem: alter sedet aduncâ cymbâ et ducit

56. Ille navigat supra segetes, aut culmina mersæ villæ: hic deprehendit piscem in summa ulmo. Anchora, si fors tulit, figitur in viridi prato: aut curvæ carinæ terunt vineta subjecta.

62. Nereïdes mirantur lucos, urbesque domosque sub aqua: delphinesque tenent silvas, et incursant altis ramis, pulsantque agitata robora.

66. Nec vires fulminis prosunt apro, nec velocia crura ablato cervo. Terrisque diu quæsitis ubi detur *illi* sidere, vaga volu-

NOTÆ.

And lo, the regions dread—
The world of wo before them opening wide.
There rolls the fiery flood.
Girding the realms of Padælon around,
A sea of flame it seemed to be—
Sea without bound.—SOUTHEY.

Sea covered sea—
Sea without shore.—MILTON.

54. *Occupat hic collem.* There is a beautiful variety in the description of the efforts of the different inhabitants to save themselves.

55. *Ubi nuper arârat:* where he had lately ploughed. What a melancholy change is here presented! *Arârat* for *araverat*, by syncope.

57. *Summa in ulmo:* in the highest part of the elm; the *species* being put for the *genus*, by synecdoche. See Grammar, Rule I., n. 8.

Piscium et summâ genus hæsit ulmo.—HORACE.

58. *Si Fors tulit:* if chance has borne it; has directed it.

61. *Deformes phocæ:* the unsightly sea-calves. The seal is called the sea-calf, from the noise it makes like a calf. He is an animal with a head like an otter's, with teeth like a dog's, and moustaches like a cat; his body is long and hairy; his fore feet has fingers, clawed, but not divided; his hinder feet are more like fins. He is thus fitted for crawling and swimming, and is amphibious.

Huge monsters from the plains, whose skeletons
The mildew of succeeding centuries
Has failed to crumble, with unwieldy strength
Crushed through the solid crowds.—BARBER.

Where luxury late reigned, sea-monsters whelped,
And stabled.—MILTON.

63. *Nereïdes.* These nymphs of the sea were daughters of Nereus and Doris. They were fifty in number. Their duty was to attend on the more powerful gods of the sea. When on the sea-shore, they resided in grottoes and caves adorned with shells.

64. *Robora:* the trees; oaks. The *species* is here put for the *genus*.

64. *Pulsant:* strike *with their bodies* the agitated oaks.

Oceans were blent, and the leviathan
Was borne aloft on the ascending se
To where the eagle nested.—BARBER.

65. *Nat lupus:* the wolf swims among the sheep. The general calamity has repressed the predaceous disposition of the wild beasts, and the timidity of the tame. Virgil, in speaking of the plague, refers to the same.

Non lupus insidias explorat ovilia circum,
Non gregibus nocturnas obambulat; acrior illum
Cura domat: timidi damæ cervique fugaces
Nunc interque canes et circum tecta vaguntur.
VIRGIL.

66. *Vires fulminis:* the strength of his tusk. *Fulmen* is used in this sense, either because the tusks are cuspidated, or because of their oblique stroke, or irresistible power.

67. *Ablato:* borne away *by the waters.*

67. *Prosunt:* avail; defend. The force of the water is too great for him.

Nor can the bull his awful front defend,
Or shake the murdering savages away.
THOMSON.

68. *Ubi sidere detur:* where it may be permitted her to rest; to settle. The same form of expression is used in reference to the Trojan exiles wandering over all the seas.

Incerti quò fata ferant, *ubi sistere detur.*
VIRGIL.

But the dove found no *rest* for the sole of her foot, and she returned unto him into the ark.—GENESIS vii. 9.

69. *Volucris vaga:* the wandering bird.

Obruerat tumulos immensa licentia ponti,
Pulsabantque novi montana cacumina fluctus,
Maxima pars undâ rapitur; quibus unda pepercit,
Illos longa domant inopi jejunia victu.
Separat Aonios Actæis Phocis ab arvis,
Terra ferax, dum terra fuit; sed tempore in illo
Pars maris, et latus subitarum campus aquarum.
Mons ibi verticibus petit arduus astra duobus,
Nomine Parnassus, superatque cacumine nubes.

70 cris decidit in mare lassatis alis. Immensa licentia ponti obruerat tumulos, novique fluctus
73. Illos, quibus unda pepercit, longa jejunia inopi victu do-
75 mant. Phocis separat Aonios ab Actæis arvis terra ferax, dum fuit terra; sed in illo tempore pars maris, et latus campus, subitarum aquarum.

NOTÆ.

And he sent forth a raven, which went to and fro, until the waters were dried up from off the earth: also he sent forth a dove from him, to see if the waters were abated from off the face of the ground.—Genesis vii. 7, 8.

The mythologists maintain, that a dove was sent by Deucalion out of the ark, which, when it returned to him, showed that the storm was not yet abated; but when he saw it no more, he concluded that the sky was become serene again.—Plutarch.

They say Deucalion's dove, which he sent out of the ark, discovered, at its return, that the storms were abated, and the heavens clear.—Abydenus Assyrius.

On the third day after the waters abated, he sent out birds to try if the water was gone off any part of the earth; but they, finding a vast sea, and having nowhere to rest, returned back to Sisithrus; in the same manner did others: and again the third time, when their wings were daubed with mud.—Idem.

69. *Lassatis alis:* with weary wings.

And fiercest birds,
Beat downwards by the ever-rushing rain,
With blinded eyes, drenched plumage, and *trailing wings*,
Staggered unconscious o'er the trampled prey.
Barber.

70. *Licentia ponti:* the licentiousness of the sea; its extent and violence.

70. *Obruerat tumulos:* had overspread the hills.

71. *Novi fluctus:* the unwonted, unusual waves.

71. *Montana cacumina:* the mountain peaks. The waves first submerge the smaller eminences, and continue to rise up the mountain summits. So in the Bible:

And all the high *hills* that were under the whole heaven were covered. Fifteen cubits upward did the waters prevail; and the *mountains* were covered.—Genesis vii. 19, 20.

72. *Maxima pars:* the chief part of men and animals.

73. *Inopi victu:* with scanty food.

Those few escaped
Famine and anguish will at last consume,
Wandering that watery desert.—Milton.

And all flesh died that moved upon the earth, both of fowl and of cattle, and of beast, and of every creeping thing that creepeth upon the earth, and every man.—Genesis vii. 21.

74. *Aonios:* the Aonians. As Aonia, on the contrary, separates Phocis from Attica, we must suppose that Ovid made a mistake in his geography; or, we may resolve the difficulty, by hypallage, for

Separant Aonii Actæis Phocida ab arvis.

74. *Phocis.* This is a country of Greece. Its eastern boundary is Bœotia; its western boundary the summit of Parnassus; its northern boundary Thessaly; its southern, Sinus Corinthiacus, *the Gulf of Lepanto.*

77. *Petit astra:* seeks the stars; rises to the stars.

Hoc solum fluctu mergente cacumen
Eminuit, pontoque fuit discrimen, et astris.
Lucan. Lib. v.

78. *Parnassus.* A very high mountain in Phocis, now called *Lakoura*, and formerly called *Larnassus*, from *larnax*, an ark, because Deucalion's boat rested there:

Παρνασσος· ἐκαλεῖτο δὲ πρότερον Λάρνασσος διὰ τὸ τὴν Δευκαλίωνος λάρνακα αὐτοῦ θι προσενεχθῆναι.—Steph. Byzant.

It had two summits, Cyrrha, sacred to Apollo and the Muses, and Nysa, sacred to Bacchus, who is said by Tzetzes to be the same as Osiris and Noe. Bacchus and Osiris were both enclosed in an ark, and both taught agriculture and the raising of the vine. Now, we are told, that "Noah began to be a husbandman, and he planted a vineyard." Besides, there is a similarity of names—Noachus, Boachus, Bacchus. Dionusos, an appellative of Bacchus, means the sacred Nous (Nys), or the sacred *husbandman.* Hence, the place of descent is called Nysa.

Different nations fable the ark to have rested upon some eminence in their country. Even the ancient Welsh describe it as resting upon one of their mountains. The following heathen account is confirmatory of the Biblical:

There is a great mountain in Armenia, situated above Minyas, which is called Baris. A report prevails, that, at the time of the deluge, many persons fled here, and were preserved. One, in particular, was conveyed in an ark to the very summit of the mountain. He, perhaps, may be the man concerning whom Moses, the Jewish lawgiver, wrote.—Nicolaus Damascenus.

As Larnassus, the mountain, was derived from *larnax*, an ark, so the mountain, Baris, was derived from *Baris*, the sacred boat of Osiris.

Hîc ubi Deucalion, (nam cætera texerat æquor)
Cum consorte tori parvâ rate vectus adhæsit;
Corycidas nymphas, et numina montis adorant,
Fatidicamque Themin, quæ tunc orac'la tenebat.
Non illo melior quisquam, nec amantior æqui
Vir fuit, aut illâ metuentior ulla deorum.
Jupiter ut liquidis stagnare paludibus orbem,
Et superesse videt de tot modò millibus unum,

79. Ubi Deucalion, nam æquor texerat cætera, vectus *in* parvâ rate cum consorte tori, adhæsit hîc, adorant Corycidas
83. Non fuit quisquam vir melior illo, nec amantior æqui, aut ulla *fœmina* metuentior deorum illa. Ut Jupiter videt orbem stagnare liquidis

NOTÆ.

79. *Deucalion.* Deucalion was the son of Prometheus, and the husband of Pyrrha. He and his wife were the only persons that survived the great deluge. Noah was the original of the names Noach, Sisithrus, Xisithrus, Ogyges, Osiris, and Deucalion.

It may be necessary to premise the reason, lest you be surprised, when you hear the names of Barbarians in Greek. . . . The Egyptians, who wrote of these matters, translated them into their own language, and he likewise, searching out their true meaning, turned them into our languages.—PLATO'S CRITIAS.

Sisithrus, Ogyges, and Deucalion, are all names signifying the same thing in other languages as Noah does in Hebrew.—GROTIUS.

The Greeks call him Deucalion, the Chaldeans, Noach, in whose time the *great flood* happened.—PHILO BYBLIUS.

The same Deucalion under whom the famous *great* flood broke in.—LUCIAN.

Ὁ Νῶε Ξίσουθρος παρὰ Χαλδαίοις.—CEDRENUS.

79. *Cætera texerat:* had covered the rest.

The mountains were submerged, the barrier chains
That mapped out nations sank; until at length
One Titan peak alone o'ertopped the waves,
Beaconing a sunken world. And of the tribes
That blackened every alp, one man survived.
BARBER.

80. *Consorte tori:* the consort of his bed; a periphrasis for *uxor.*

80. *Parvâ rate:* his little boat; a rude boat, like an *ark.* The ark of Noah, the Argo of the Greeks, and the Baris of Osiris are all *one.* The time when Osiris entered the Baris, as given by Plutarch, corresponds to the very day when Noah entered the ark.

The constellation Argo was placed in the heavens by divine wisdom, for the Argo was the first ship that ever was built: it was, moreover, built at the very beginning, and was an oracular vessel.—ERATOSTHENES.

The constellation which the Greeks called the Argo, was a representation of the sacred ship of Osiris.—PLUTARCH.

This deluge, and the *ark*, is mentioned by all those persons who have written Barbaric histories.—JOSEPHUS.

On the southern part of the celestial sphere, the ancient astronomers have given a pictorial history of the Deluge. Aquatic animals occupy a large portion; water streams upon it in all parts; the ship Argo, (the ark) is in the midst of the waves; the dove is near the ship; a raven sits on the back of a sea-serpent; a cup for sacrifice is near; and the fabulous Centaur pierces an animal, and bears it to an altar, where smoke ascends towards a triangle, an emblem of the Trinity.

The South unveiled its glories; there the Wolf,
With eyes of lightning, watched the Centaur's spear;
Through the clear hyaline, the Ship of Heaven
Came sailing from eternity; the Dove
On silver pinions, winged her peaceful way;
There, at the footstool of Jehovah's throne,
The Altar, kindled from his presence, blazed.
J. MONTGOMERY.

81. *Corycidas.* The nymphs of the Corycian cave. The cave was named from Corycia, a nymph, who was beloved by Apollo.

81. *Numina montis.* It was always customary to venerate the local gods. The gods of Parnassus were Apollo, Bacchus, and the Muses.

82. *Themin.* Themis, (Θέμις, *right*) was the daughter of Cœlus and Terra, and was the goddess of Justice, as her name indicates. Terra originally had the temple at Delphi, on *Parnassus*, and resigned it to Themis, who gave it to Apollo, according to Æschylus, in the Eumenides. Themis is the same as the Egyptian goddess *Thmei.* See note on *themis*, p. 293.

82. *Quæ tunc.* Who at that time had the oracle at Delphi.

83. *Illo:* than he; viz. Deucalion.

83. *Amantior æqui:* nor a greater lover of justice.

Noah was a *just* man, and perfect in his generations.—GENESIS vi. 9.

84. *Illa:* than she; Pyrrha.

84. *Metuentior deorum:* more reverent of the gods.

The best, the chastest, the most sacred and pious worship of the gods, is to *reverence* them always with a pure, perfect, and unpolluted mind.—CICERO ON THE GODS.

85. *Stagnare:* to stand in pools.

86. *Et superesse.* There is a graceful *anaphora* in this line and the succeeding. See Grammar, p. 209.

86. *Unum:* one *man.*

One man except, the only son of light
In a dark age—against example, good.—MILTON.

Et superesse videt de tot modò millibus unam ;
Innocuos ambos, cultores numinis ambos ;
Nubila disjecit : nimbisque Aquilone remotis,
Et cœlo terras ostendit, et æthera terris.
Nec maris ira manet ; positoque tricuspide telo
Mulcet aquas rector pelagi, supraque profundum
Exstantem, atque humeros innato murice tectum,
Cæruleum Tritona vocat ; conchæque sonaci
Inspirare jubet, fluctusque et flumina signo
Jam revocare dato. Cava buccina sumitur illi
Tortilis, in latum quæ turbine crescit ab imo :
Buccina, quæ, in medio concepit ut aëra ponto,
Littora voce replet sub utroque jacentia Phœbo.

paludibus, et videt modò unum superesse de tot

89. Disjecit nubila ; nimbisque remotis
90 Aquilone, et ostendit terras cœlo, et æthera terris.

92. Que vocat cæruleum Tritona extantem supra profundum, atque tectum humeros innato murice ; que
95 jubet inspirare sonaci conchæ, et jam

96. Cavæ buccina tortilis sumitur illi, quæ crescit in latum ab imo turbine : buccina quæ, ut concepit aëra in medio ponto,

NOTÆ.

88. *Ambos.* The use of this word at the close of the two clauses, constitutes the figure called *epistrophe.* See Gram. p. 209.

88. *Cultores numinis:* worshippers of the deity. The former race of mankind were unjust towards each other, and irreverent to the gods. The world was to be repeopled by a new stock, from those that were both innocent and pious.

89. *Nubila disjecit:* he dispelled the clouds.

89. *Aquilone.* Jupiter, at the commencement of the deluge, shut up the north wind in the Æolian caves, that it might not impede the rains ; he now lets it out, that it may disperse them.

And God made a wind to pass over the earth, and the waters assuaged.—Genesis viii. 1.

He looked, and saw the ark hull on the flood,
Which now abated ; for the clouds were fled,
Driven by a keen north wind, that blowing dry,
Wrinkled the face of deluge, as decayed ;
And the clear sun on his wide watery glass
Gazed hot, and of the fresh wave largely drew,
As after thirst ; which made their flowing shrink
From standing lake to tripping ebb, that stole
With soft foot towards the deep, who now had stopped
His sluices, as the heaven his windows shut.
Milton.

90. *Nec maris ira :* nor does the rage of the sea remain.

In the Arkite mysteries of the Druids, there is reference made to the landing of the father of the restored world, and of the calm of the sea :

When the shout was heard, we were put forth, whilst smiling at the side of the rock, Ner, (the abyss) remained in calm tranquillity.—Cad Godden.

91. *Posito:* being laid aside. With his trident, he had, in a great measure, excited the wrath of the deep ; he now lays it down.

91. *Tricuspide telo.* A periphrasis for *tridens.*

92. *Mulcet aquas:* calms the waters.

92. *Rector pelagi:* the ruler of the sea ; a periphrasis for Neptune.

92. *Supra profundum:* over the deep. Supply *mare.*

93. *Humeros tectum:* covered as to his shoulders. Grammar, p. 111, Rule XXV., n. 9.

93. *Innato murice:* with native purple ; the shellfish from which the purple was obtained.

94. *Tritona.* Triton was the son of Neptune and Amphitrite, and the trumpeter of Neptune. He was the father of the Tritons. His superior part was that of a man, his lower part that of a fish.

Hunc vehit immanis Triton, et cerulea concha
Exterrens freta, cui laterum tenus hispida nanti
Frons hominem præfert, in piscem desinit alvus.
Æneid, Lib. x.

94. *Conchæ sonaci:* his sounding shell. Instead of a trumpet, Triton used a conch, to signify the commands of Neptune.

Lord of the ocean shell !
Thy blast is a potent spell,
Which nought in the deep can withstand :
When the sea-god issues his dread command
For the waves to rage or subside,
Thou soundest thy conch o'er the ocean,
And the billows in wildest commotion,
Like giants arise to threaten the skies :
Thou givest again thy command
The billows invade not the land
But slumber and sleep on the tide.
Antique Cameo.

95. *Signo dato:* by a given signal.

96. *Revocare.* To recall the waves and rivers to their proper channels again.

96. *Sumitur illi:* is taken by him. Grammar, Syntax, Rule XXXII.

97. *Tortilis:* winding ; wreathed.

97. *In latum crescit:* increases in width.

97. *Turbine ab imo:* from the lowest wreath ; the extremity of the cone.

98. *Buccina.* The repetition of this word constitutes the figure called *anadiplosis.* See Grammar, p. 209.

98. *Concepit ut aëra:* when it has received the air ; the breath ; the blast.

99. *Voce replet:* fills with its voice ; with its sound.

Tum quoque ut ora Dei madidâ rorantia barbâ
Contigit, et cecinit jussos inflata receptus,
Omnibus audita est telluris et æquoris undis
Et, quibus est undis audita, coërcuit omnes.
Jam mare littus habet: plenos capit alveus omnes:
Flumina subsidunt: colles exire videntur:
Surgit humus: crescunt loca decrescentibus undis.
Postque diem longam nudata cacumina silvæ
Ostendunt, limumque tenent in fronde relictum.
Redditus orbis erat: quem postquam vidit inanem,
Et desolatas agere alta silentia terras,
Deucalion lacrymis ita Pyrrham affatur obortis:
O soror, ô conjux, ô fœmina sola superstes,
Quam commune mihi genus, et patruelis origo,
Deinde torus junxit; nunc ipsa pericula jungunt:
Terrarum, quascunque vident occasus et ortus,
Nos duo turba sumus. Possedit cætera pontus.

100. Tum quoque ut contigit ora Dei rorantia madidâ barbâ, et inflata cecinit receptus jussos, audita est omnibus undis

104. Mare jam habet littus: alveus capit plenos amnes: flumina subsidunt: colles videntur exire: Humus surgit: loca crescunt undis decrescentibus.

109. Orbis erat redditus: quem postquam Deucalion vidit inanem, et desolatas terras agere alta silentia, ita affatur Pyrrham lacrymis obortis: O soror, ô conjux, ô fœmina sola superstes, quam commune genus, et origo patruelis, deinde torus junxit, nunc pericula

NOTÆ.

Go, go—no other sound,
No music that of air or earth is born,
Can match the mighty music of that horn,
On midnight's fathomless profound!
GRENVILLE MELLEN.

99. *Utroque Phœbo:* each Phœbus; the rising and the setting sun; the east and west. This is a strong hyperbole.

99. *Jacentia:* lying; that lie.

100. *Rorantia:* dripping with brine.

101. *Cecinit jussos receptus:* sounded the ordered retreat. The command from Neptune for the waters to return to their respective channels.

101. *Inflata:* inflated; breathed into.

102. *Telluris et æquoris undis:* by all the waters of earth and sea. See Grammar, Syntax, Rule XXXII.

104. *Jam mare:* now the sea has its shore.

104. *Plenos amnes:* the full, brimming rivers.

105. *Flumina subsidunt:* the rivers subside; sink down into their channels.

And the waters returned from off the earth continually.—GENESIS viii. 9.

105. *Exire videntur:* appear to issue from *them;* to rise from the rivers.

The thunders ceased—the lightning and the rain—
The waters sank—the mountains rose again,
The tempest-laden clouds were rolled away,
O'er the sad gloom broke forth the light of day,
And in her beak the weary dove now bore
The olive-branch that spake the deluge o'er.
HISTORY OF THE CHURCH.

106. *Decrescentibus undis:* the waters decreasing; as the waters decrease.

After these waters had raged on the earth, they began to lessen and shrink, and the great fluctuations of this deep being quieted by degrees, the waters retired.—BURNETT.

107. *Postque diem longam:* after a long day; a protracted period. *Dies* here represents an indefinite time, as is often the case in English.

107. *Nudata cacumina:* their naked tops; stripped both of fruit and leaves.

108. *In fronde:* upon the bough; the branches and leaves.

109. *Redditus orbis erat:* the earth was restored.

109. *Postquam vidit inanem:* after he saw void.

And every living substance was destroyed which was upon the face of the ground, both man and beast, and the creeping things, and the fowl of heaven.—GENESIS vii. 23.

110. *Desolatas terras:* the desolate earth; destitute of men and animals.

110. *Agere alta silentia:* to keep deep silence.

Vacuusque silentia servat horror.
STATIUS, Theb. iv.

111. *Lacrymis obortis:* with rising; gushing tears.

112. *Soror.* It was a common thing, among the ancients, to call cousin-germans by the name of *sister.*

113. *Commune genus:* a common descent. They were descended from Iapetus, who was father of Prometheus and Epimetheus.

113. *Patruelis origo.* Deucalion was the son of Prometheus; Pyrrha was the daughter of Epimetheus.

114. *Pericula jungunt:* even perils unite. What motives for union! community of origin, community of life and interest, and community of suffering and danger.

He, whom mutual league,
United thoughts and counsels, equal hope,
And hazard in the glorious enterprise,
Joined with me once, now misery hath joined.
MILTON

115. *Occasus et ortus:* the rising and setting sun; the east and west.

116. *Turba sumus:* we are the multitude, the population.

Nunc quoque adhuc vitæ non est fiducia nostræ
Certa satîs: terrent etiamnum nubila mentem.
Quid tibi, si sine me fatis erepta fuisses,
Nunc animi, miseranda, foret? quo sola timorem
Ferre modo posses? quo consolante dolores?
Namque ego, crede mihi, si te modò pontus haberet,
Te sequerer, conjux, et me quoque pontus haberet.
O utinam possem populos reparare paternis
Artibus; atque animas formatæ infundere terræ!
Nunc genus in nobis restat mortale duobus.
Sic visum Superis: hominumque exempla manemus.
Dixerat, et flebant. Placuit cœleste precari
Numen; et auxilium per sacras quærere sortes.

117. Nunc quoque non est adhuc fiducia nostræ vitæ satis certa: etiamnum nubila terrent mentem. Quid animi nunc foret tibi, miseranda, si erepta fuisses fatis sine me? quo modo sola posses ferre timorem? quo consolante dolores?

126. Nunc mortale genus restat in nobis duobus. Sic visum *est* Superis; manemusque exempla hominum. Placuit *illis*

NOTÆ.

116. *Possedit cætera:* has taken the rest.

117. *Non est fiducia:* we have not yet sufficiently certain assurance of our lives.

119. *Quid tibi animi:* what would be thy mind? thy feelings?

119. *Sine me:* without me. I being lost.

119. *Fatis erepta:* if you had been snatched from fate; preserved from death.

121. *Quo consolante dolores?* who consoling your sorrows?

123. *Si te modò pontus.* If the sea had swallowed up thee, I would cast myself into the sea. Thus, in Virgil:

> Et te, pater optime Teucrûm,
> Partus habet Libyæ.—Æneid i. 555.

124. *Paternis artibus:* by paternal art; viz. by forming men of clay, and animating them with fire from heaven, as Prometheus, his father, had done.

125. *Animas infundere:* to infuse souls into the fashioned earth.

> And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.—Genesis.
>
> To mix the earth and water, and infuse
> A human voice.—Hesiod.

126. *Genus mortale:* the human race.

127. *Sic visum:* so it has pleased. Supply *est.*

127. *Hominumque exempla:* examples; monuments of men.

128. *Placuit:* it pleased them; they resolved.

128. *Cœleste precari.* It is natural and proper to seek the aid of the Deity in all difficulties.

129. *Sacras sortes:* the sacred oracles. These were given by drawing lots, which came forth from the urn, marked with certain signs.

> Ex quo Deucalion, nimbis tollentibus æquor
> Navigio montem ascendit, *sortesque.*—Juvenal.

QUÆSTIONES.

What is the subject of this Fable?

Do the ancients describe several floods?

Who was Deucalion?

Who was Ogyges?

What Biblical personage do they represent?

How were the names of Barbarians rendered in Greek and in other languages?

Whom do Sisithrus, Xisithrus, Ogyges, and Deucalion signify?

Recapitulate the points of agreement between the Biblical account of the flood, and the different heathen accounts.

Who was Erinnys?

How many Furies were there, and what was their office?

How did the heathens consider the axis of the earth?

Who were the Parcæ, or Fates?

Had the ancients any idea of a future destruction of the world by fire?

Who were the Cyclops, and what was their office?

What physical explanation can you give of the forging of Jupiter's thunderbolts by the Cyclops?

Who was Æolus, and where did he live?

What winds did he shut up in his caverns?

Why did he shut them up?

What wind did he let out upon the earth?

Why is he said to have let out this wind?

Who was Iris, and what was her office?

How is Iris said to raise water?

Who was the god of the sea?

What agency had he in producing the flood?

What does Ovid say became of the animals upon the earth?

What different account do other heathen writers give?

Does this agree with the Bible?

Who were the Nereides?

Where is Aonia? Where Phocis?

On what mountain did the boat of Deucalion rest?

What was the name of the mountain originally, and why was it so called?

What other mountain was named after the same manner?

Where is Mount Parnassus?

What goddess did Deucalion and Pyrrha go to consult?

Where was her oracle?

Who was Triton?

What agency had he in assuaging the waters of the flood?

FABULA X.

REPARATIO GENERIS HUMANI.

Deucalion and Pyrrha having consulted the oracle of Themis, relative to the repeopling of the earth, are ordered to cast behind their backs the bones of their great mother. After revolving the words of the oracle, Deucalion comes to the conclusion that their great mother is the Earth, and that the stones of the earth are the bones intended by the response. They cast these behind their backs, and by degrees, the stones lay aside their vigor, are mollified, increase in size, assume the forms of men and women, and become animated.

EXPLICATIO.

In attempting to explain this fable, some have vainly imagined that Deucalion collected the rude people who survived the flood, and refined their manners, and that, as λαός signifies, at once, *a stone* and *the people*, hence the myth arose of his making people out of stones. They forget, however, that he and his wife alone survived the deluge. I think, if we will consult the Bible, we will find the true solution of the fable. The impiety of mankind had caused the depopulation of the world, by the Flood; piety was now to be the chief instrument in its speedy repeopling. Accordingly, we find, Genesis viii. 20, when he came forth from the ark, "Noah builded an altar unto the Lord, and took of every clean beast, and of every clean fowl, and offered burnt-offerings on the altar. And the Lord smelled a sweet savor. And God blessed Noah and his sons, and said unto them, be fruitful, and multiply and replenish the earth." That a miraculous fruitfulness is intended, we may readily infer from a repetition of the blessing a few verses after, while God still converses with Noah and his offspring: "And you, be ye fruitful, and multiply; bring forth abundantly in the earth, and multiply therein." How exceedingly rapid the increase of the population of the world was, we learn in the succeeding chapter, where it is said of Nimrod, the great-grandson of Noah, "He began to be a mighty one in the earth. And the *beginning* of his kingdom was Babel, and Erech, and Accad, and Calneh, in the land of Shinar," no less than four great cities. As Noah "builded" the altar, it is evident that the altar was constructed of stones, since we find altars similarly made, on different occasions, as recorded in the Bible; and the great fruitfulness with which God blessed Noah and his seed, being in consequence of his pious offerings upon this stone altar, it is not a very bold figure to represent the human race as reproduced thus from stones. As Deucalion and Noah were the same individuals, the relevancy is apparent. Besides this event, which may have given rise to the *myth* of the poet, there is another in Joshua iv., where, after the miraculous passage of the Jordan, the tribes took up stones upon their shoulders, and set them up as a memorial. It is not a little remarkable, that, in after ages, standing by the Jordan, at Bethabara, *the house of passage*, and pointing probably to these very memorials, the Saviour used the remarkable language, "God is able of these stones to raise up children unto Abraham." It is probably an obscure tradition of Noah's sacrifice, and the consequent rapid repeopling of the earth, that Sanchoniatho, in Eusebius, gives when he says, "When the god Uranus wished to animate stones, he invented *Baithuli*." I have shown, in Fable IV., that these *Baithuli* are stone altars.

NULLA mora est; adeunt pariter Cephisidas undas,
Ut nondum liquidas, sic jam vada nota secantes.
Inde ubi libatos irroravêre liquores
Vestibus et capiti, flectunt vestigia sanctæ
Ad delubra Deæ: quorum fastigia turpi

NOTÆ.

1. *Cephisidas undas:* the waters of the Cephisus. The Cephisus flows from Mount Parnassus, and passes by Delphi.

2. *Vada nota:* the well-known channel. It was now contained within its banks.

3. *Libatos liquores:* the consecrated waters.

3. *Irroravêre:* they sprinkled. It was the custom of the heathens, when about to offer sacrifice, or enter their temples, to sprinkle themselves with water, in token of purification.

4. *Flectunt vestigia:* bend their footsteps.

> Then, with a rushing sound, the assembly *bend*
> Diverse their *footsteps.*—POPE.

5. *Delubra Deæ:* the chapel of the goddess Themis. It is not a little remarkable that we find the Cherubim which were placed at the entrance of the garden of Eden, and subsequently upon the mercy-seat of the ark, together with the ark itself, and the cloud of glory resting between the Cherubims, copied in the emblems and ceremonies of the Egyptians and Greeks, as well as the other heathens. The sacred Baris of Osiris, with all its ceremonies, was a commemoration of the deluge. The form of the Cherubim was that of a bull, from which arose a human body as a centaur, with four heads, the head of a bull, of a lion, of an eagle, and of a man, with wings and hands full of eyes; and we accordingly find these forms in various combinations. The cloudy vapour said to arise in the temple at Delphi, through the tripod, which was anciently an imitation of the ark, was, no doubt, copied after the Schechinah of the Cherubim. In the temple of the Syrian goddess at Hierapolis, said to be built by Deucalion, the emblem "*compounded of several divine forms,*" was doubtless the Cherubim; and the more so,

Squallebant musco; stabantque sinè ignibus aræ.
Ut templi tetigêre gradus, procumbit uterque
Pronus humi, gelidoque pavens dedit oscula saxo.
Atque ita, Si precibus, dixerunt, Numina justis
Victa remollescunt, si flectitur ira Deorum;
Dic, Themi, qua generis damnum reparabile nostri
Arte sit, et mersis fer opem mitissima rebus.
Mota Dea est; sortemque dedit: Discedite templo;
Et velate caput; cinctasque resolvite vestes:
Ossaque post tergum magnæ jactate parentis.

7. Ut tetigêre gradus templi, uterque procumbit pronus humi, que pavens dedit oscula gelido saxo. Atque dixerunt ita, Si Numina, victa justis precibus, remollescunt, si ira Deorum flectitur; Themi, dic, quâ arte damnum nostri generis sit
13. Dea mota est, que dedit sortem: Discedite templo; et velate caput; que re-

NOTÆ.

that it was placed in the *adytum*, corresponding to the HOLY OF HOLIES of the Jewish temple. The statue referred to by Lucian, as that of Juno, was doubtless a representation of the earth, as will be seen by reading the whole description.

They of Hierapolis say, that once, in their country, a great chasm suddenly opened in the earth, which swallowed up this amazing quantity of water; whereupon Deucalion erected altars, and near the chasm built and consecrated this temple. . . . In token and remembrance of this account, they have a singular custom. Twice a year, sea-water comes into the temple, or is rather brought in, not, however, by the priests alone, but all the Syrians and Arabians, and likewise a multitude of people who live beyond the Euphrates, run all to the sea and fetch water to pour into the temple. This ceremony, they say, Deucalion himself ordained to be observed in the temple, as an everlasting commemoration, no less of the universal calamity than of the wonderful means by which the earth again became dry. . . . The *inner* temple has two compartments. The first, every one enters that pleases: to the second, you ascend by a couple of steps, but though they are quite open on the farther side, the priests alone have the privilege to go in, and even of them not all, but only they who have nearest access to the gods, and whose office it is to perform the whole service of the innermost sanctuary. In this recess of the temple stand the statues of Juno and of a god, to which, though it can be no other than Jupiter, they give a different name. Both are of gold, and both represented sitting, Juno drawn by *lions*, the other by *bulls*. In the middle, between these two, there stands another golden image, of a peculiar kind. It has no appropriate form, but, so to speak, has been compounded of several divine forms. Neither do the Assyrians give it any particular name, calling it only the Emblem, not knowing what to say, authentically, either of its origin or its aspect. Some give it a reference to Bacchus, others to Deucalion, others to Semiramis; for, because this image has a dove on the top of its head, they feign it to represent Semiramis. It is every year twice solemnly drawn to the sea, when they intend, agreeably to what was observed before, to fetch the sea-water to be poured into the temple.—LUCIAN DE SYRIA DEA.

The tripod itself was not originally a three-footed stool, but was a chest or ark filled with stones, or a seat.—CÆLIUS.

5. *Quorum fastigia:* whose top.
6. *Squallebant:* was defiled.
6. *Sine ignibus:* without fire.

Her altars flame with flowers no more
But on her fallen and crumbled shrines
The mournful moonbeam palely shines.
ANTHOLOGY.

8. *Pronus humi:* prone on the ground; with their faces to the earth.

Nec *procumbere humi* prostratum et pandere palmas
Ante Deûm delubra.—LUCRETIUS.

8. *Pavens:* fearful; filled with sacred awe of the divinity.
9. *Precibus justis:* by just prayers, viz. by the prayers of just men.
10. *Victa:* overcome; moved.
10. *Remollescunt:* are mitigated; relent.

Can you behold
My tears, and not once *relent?*—SHAKSPEARE.

11. *Reparabile sit:* can be repaired.
12. *Qua arte:* by what art. The son of Prometheus evidently expected that he would be called upon to employ some agency in the reproduction of mankind, like that which his father had exerted.
12. *Mersis rebus:* to our ruined, overwhelmed affairs. As the ruin was effected by a deluge, *mersis* is very expressive.
13. *Sortem:* the lot; the response.
14. *Velate caput:* veil your head. It is possible this custom of veiling the head is taken from the Jewish history. Plutarch states that the head was veiled in reverence of the gods. It may have been done to prevent any object's diverting the mind. Helenus commands it to be observed by Æneas.

Purpureo velare comas adopertus amictu.
ÆNEID iii. 405.

And Moses put the veil upon his face again, until he went in to speak with him.—EXODUS xxiv. 35.

14. *Resolvite:* unloose thy girded garments. This custom of the heathens, of covering every part of the body in sacrifice, appears borrowed from the Jewish ritual. In the sacrifice of the Passover, the Jews were to gird their loins; hence we infer the general custom was different.

Neither shalt thou go up by steps unto mine altar, that thy nakedness be not discovered thereon.—EXODUS xx. 26.

15. *Ossa:* the bones of their great mo-

Obstupuere diu: rumpitque silentia voce
Pyrrha prior: jussisque Deæ parere recusat:
Detque sibi veniam, pavido rogat ore: pavetque
Lædere jactatis maternas ossibus umbras.
Interea repetunt cæcis obscura latebris
Verba datæ sortis secum, inter seque volutant.
Inde Promethides placidis Epimethida dictis
Mulcet, et, Aut fallax, ait, est solertia nobis,
Aut pia sunt, nullumque nefas oracula suadent.
Magna parens, terra est: lapides in corpore terræ
Ossa reor dici: jacere hos post terga jubemur.
Conjugis augurio quamquam Titania mota est;
Spes tamen in dubio est. Adeo cœlestibus ambo
Diffidunt monitis. Sed quid tentare nocebit?
Descendunt; velantque caput, tunicasque recingunt;
Et jussos lapides sua post vestigia mittunt;
Saxa (quis hoc credat, nisi sit pro teste vetustas?)
Ponere duritiem cœpêre, suumque rigorem;
Mollirique morâ, mollitaque ducere formam.

solvite cinctas vestes;
16. Obstupuêre diu: que Pyrrha prior rumpit silentia voce: que recusat parere jussis Deæ: que rogat pavido ore, ut det sibi veniam: pavetque lædere maternas umbras jactatis ossibus.
22. Inde Promethides mulcet Epimethida placidis dictis, et ait, Aut *nostra* solertia est fallax nobis, aut oracula sunt pia, suadentque nullum nefas. Magna parens est
27. Quamquam Titania mota est augurio *sui* conjugis, tamen spes est in dubio. Adeo ambo diffidunt cœlestibus monitis. Sed quid nocebit tentare?
32. Saxa, (quis credat hoc, nisi vetustas sit pro teste?) cœpere ponere duritiem, su-

NOTÆ.

ther. The stones of the earth are often thus spoken of.

15. *Magnæ parentis.* This was not only so figuratively, but genealogically; for Terra, the earth, was the grandmother both of Deucalion and Pyrrha.

16. *Rupit silentia.* See note on the same, page 63.

17. *Recusat.* Pyrrha, on account of filial piety, refuses to obey the oracle.

19. *Jactatis ossibus:* by throwing her bones.

19. *Maternas umbras.* The ancients believed that the spirit could not be at rest, if the repose of the dead were disturbed.

20. *Cæcis latebris:* with dark mystery; with hidden meanings.

21. *Secum:* with themselves; together.

22. *Promethides.* Deucalion, the son of Prometheus.

22. *Epimethida.* Pyrrha, the daughter of Epimetheus.

23. *Fallax est solertia:* my discernment is fallacious; deceives me.

> Which, if my augury deceives me not.
> SHAKSPEARE.

24. *Pia sunt:* are pious. The oracles did not require them to commit any filial impiety.

24. *Nullum nefas:* no wickedness.

25. *Magna parens terra:* our great parent is the earth. The epithet *parens* is well applied to the earth; it brings forth and sustains all trees and fruits, nourishes all animals, and receives them, when dying, into her maternal bosom. When the sons of Tarquin, with Junius Brutus, inquired at Delphos, which one was to reign at Rome, the response of Apollo was, that he should receive the government who first kissed his mother, when Brutus, pretending to stumble soon after, kissed the earth, and fulfilled the oracle.

> As soon as he (Charles V.) landed, he fell upon the ground, and considering himself now as dead to the earth, he said, "Naked came I out of my mother's womb, and naked I now return to thee, thou *common mother* of mankind."—ROBERTSON.

> Γῆ μήτηρ πάντων, Δημήτηρ πλουτοδότειρα.
> ORPHEUS.

27. *Conjugis augurio:* by the interpretation, the conjecture of her spouse.

27. *Titania:* Pyrrha, the grand-daughter of Titan.

29. *Diffidunt:* are distrustful. They do not feel satisfied that they have rightly interpreted the response of the oracle. Faith must not only be implicit, but enlightened also.

30. *Discedunt:* they depart from the temple.

31. *Jussos lapides:* the stones that they were commanded to throw.

31. *Post vestigia:* behind their footsteps, viz. behind their backs.

32. *Pro teste:* for a witness; as a witness.

32. *Vetustas.* The thing bore the attestation of antiquity; it had been an acknowledged fact for a long series of years.

33. *Ponere duritiem:* to lay aside their hardness. The process of transformation had already commenced.

34. *Morâ:* by delay; gradually.

34. *Ducere formam:* to assume form. They began to take something of the shape of man.

Mox, ubi creverunt, naturaque mitior illis
Contigit, ut quædam, sic non manifesta, videri
Forma potest hominis; sed utì de marmore cœpto
Non exacta satìs, rudibusque simillima signis.
Quæ tamen ex illis aliquo pars humida succo,
Et terrena fuit, versa est in corporis usum,
Quod solidum est, flectique nequit, mutatur in ossa;
Quod modò vena fuit, sub eodem nomine mansit.
Inque brevi spatio, Superorum munere, saxa
Missa viri manibus faciem traxêre virilem;
Et de fœmineo reparata est fœmina jactu.
Inde genus durum sumus, experiensque laborum;
Et documenta damus, quâ simus origine nati.

umque rigorem; mollirique mora, mollitaque ducere formam. Mox, ubi creverunt, mitiorque natura contigit illis, ut quædam forma hominis potest videri, sic non manifesta.
41. Quod est solidum, nequitque flecti mutatur in ossa; quod modò fuit vena,
43. Inque brevi spatio, munere Superorum, saxa missa manibus viri traxere virilem faciem; et fœmina reparata est de fœmineo jactu.

NOTÆ.

35. *Ubi creverunt:* when they grew larger.
35. *Natura mitior:* a milder nature. When the stone became flesh and muscles.

Paulatimque anima caluerunt mollia saxa.
Juvenal.

36. *Quædam forma hominis:* some form of a man.
37. *Marmore cœpto:* of the marble commenced *to be formed into a statue.*
38. *Rudibus signis:* rude statues.
39. *Quæ pars humida:* whatever part is moist. The soft and earthy portions of the stones are changed into the fluids and flesh of the body; the more solid parts into bones.
40. *In corporis usum:* into the use of the body; the fleshy parts of the body.
42. *Vena.* The veins that run through the stones, remained under the same name; formed the veins of the human body.
43. *Superorum munere:* by the power of the gods; by the divine agency.
44. *Viri manibus:* by the hands of the man; of Deucalion.
44. *Traxere:* assumed, put on.
44. *Faciem viridem:* the form of a man.
45. *Reparata est fœmina:* woman was restored.

Et maribus nudas ostendit Pyrrha puellas.
Juvenal.

45. *Fœmina jactu:* by the throwing of the woman.
46. *Durum genus:* a hardy race.

The poet seems to indulge in a witticism, by using the word durum, *hard*, as an epithet of the race descended from stones. So Virgil:

Deucalion vacuum lapides jactavit in orbem:
Unde homines nati, *durum genus.*
Georg. i. 62.

47. *Documenta damus:* we give proofs; we give evidence.

QUÆSTIONES.

What is the subject of this Fable?
What oracle did Deucalion and Pyrrha consult?
Where is the river Cephisus?
What memorials of the flood did the heathens have?
Of what was the tripod, and the oracular vapor at Delphi an imitation?
What response did Deucalion and Pyrrha receive?
Was Pyrrha willing, at first, to obey the oracle?
How did Deucalion at length interpret the response?
In what twofold sense was the Earth their great parent?
Did they obey the oracle as interpreted by Deucalion?
What was the result?
Who produced the males?
Who produced the females?
What witticism does the poet employ in speaking of a race descended from stones?
What erroneous views do some offer as an interpretation of the fable?
In what mainly consists the error?
Where will we find the true solution of the fable?

What was the main cause of the depopulation of the world by the deluge?

What was to be the means of its restoration?

What kind of an altar did Noah build unto the Lord?

In what respect did God bless him and his children in consequence thereof?

What is a proof of this extraordinary increase of population?

How then may this increase be said to be a reproduction of men from stones?

How does this apply to the case of Deucalion?

Were Deucalion and Noah the same person?

What remark of Sanchoniatho probably has allusion to this repeopling of the earth by stones?

What were the *Baithuli*?

How does Lucian, in his treatise on the Syrian goddess, say that the water of the flood disappeared?

Was there any ceremony in commemoration of it?

FABULA XI.

REPARATIO ANIMALIUM: PYTHON SERPENS.

After the waters of the Deluge have subsided, the different animals are produced from the mud and slime that have been deposited, and among them Python, a serpent of huge magnitude. Apollo destroys him with his arrows, and institutes the Pythian games in commemoration of the deed.

EXPLICATIO.

The fable of the serpent Python is coincident with Egyptian mythology, wherein an account is given of the monster Typhon, which, in Coptic, signifies a serpent, and typifies the Evil being. In Arabic, Tuphan means a deluge. Egyptian mythology represents Horus, (who is the Apollo of the Greeks,) as in a boat piercing Typhon, the Evil being, who, in the form of a great serpent, is lying in the water. The Egyptian account seems to represent, by sensible signs, the power of the Mediator, at the Flood, by means of the salvation of a righteous stock to repeople the earth, as bruising the head of the serpent, who, as the spirit of destruction, has overwhelmed the earth by water; for Horus, the second person of the Triad, and a Mediator and Preserver, corresponds to the Saviour. It is almost a literal representation of Isaiah, chap. xxvi. 20, 21, and xxvii. 1, which refer to the ark and the deluge, "Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast. For behold the Lord cometh out of his place to punish the inhabitants of the earth for their iniquity. In that day the Lord, with his sore, and great, and strong sword, shall punish leviathan, the piercing serpent, even leviathan, that crooked serpent; and he shall slay the dragon that is in the sea."

Although Typhon may relate to the poisonous vapors of the deluge, we think the idea which the Egyptian *myth* conveys is rather a *metaphysical* one, while the Grecian fable, from which that of our poet is derived, and which was suggested by the Egyptian, is rather of a *physical* character. The clouds and darkness which obscured the heavens, and the light of the sun, during the flood, and the poisonous vapors and exhalations that afterwards arose, are to be regarded as the Python which was slain by the arrows of Apollo, that is, by the rays of the sun. An obscure and confused reference, however, would seem to be made to the serpent in Eden, and to the fall of man, in consequence of eating the forbidden fruit; for, at the early institution of the Pythian games, commemorative of the death of Python, the rewards distributed to the victors were consecrated apples, having a mystic signification.

Again, as the Ark was fabled to have rested on Parnassus, (Larnassus,) it is probable that in commemoration of the flood, stone pillars were set up, forming a serpentine temple devoted to the worship of the serpent, and of the sun, and hence in time the real object of it becoming unknown it was thought to represent a serpent slain by Apollo.

ÆTERA diversis tellus animalia formis
Sponte suâ peperit, postquam vetus humor ab igne
Percaluit Solis ; cœnumque, udæque paludes
Intumuêre æstu : fœcundaque semina rerum
Vivaci nutrita solo, ceu matris in alvo,
Creverunt, faciemque aliquam cepêre morando.
Sic ubi deseruit madidos septemfluus agros

NOTÆ.

1. *Cætera animalia:* the other animals. The poet had described the reproduction of men; he now proceeds to speak of the manner in which the other animals were restored.

1. *Diversis formis:* of various forms.

2. *Peperit:* brought forth spontaneously. The metaphor employed here is very forcible. How like the first creation of animals!

> God said,
> Let the earth *bring forth* soul living in her kind,
> Cattle, and creeping things, and beast of the earth,
> Each in his kind.—MILTON.

2. *Vetus humor:* the former moisture, viz. the watery vapor of the deluge.

4. *Intumuêre:* swelled; became big. The metaphor of maternity is still maintained.

4. *Fœcunda semina:* the fruitful, fœcundated seed.

5. *Vivaci solo:* in the living soil.

> Meanwhile the tepid caves, and fens, and shores,
> Their brood as numerous hatch.—MILTON.

5. *Matris in alvo:* as in the womb of a mother.

> The earth obeyed, and straight
> Opening her fertile womb, teemed at a birth
> Innumerous living creatures, perfect forms,
> Limbed and full-grown.—MILTON.

6. *Faciem aliquam:* some form.

6. *Morando:* by delaying; in process of time.

7. *Septemfluus Nilus:* the seven-channelled Nile. It rises in Abyssinia, runs through Abex, Nubia, and Egypt, and

Nilus, et antiquo sua flumina reddidit alveo,
Æthereoque recens exarsit sidere limus;
Plurima cultores versis animalia glebis
Inveniunt: et in his quædam modò cœpta sub ipsum
Nascendi spatium: quædam imperfecta, suisque
Trunca vident humeris: et eodem in corpore sæpe
Altera pars vivit, rudis est pars altera tellus.
Quippe ubi temperiem sumsêre humorque calorque,
Concipiunt: et ab his oriuntur cuncta duobus.
Cumque sit ignis aquæ pugnax, vapor humidus omnes
Res creat, et discors concordia fœtibus apta est.
Ergo ubi diluvio tellus lutulenta recenti
Solibus æthereis, altoque recanduit æstu;
Edidit innumeras species: partimque figuras

7. Sic ubi septemfluus Nilus deseruit madidos agros, et reddidit sua flumina antiquo alveo, que recens limus exarsit æthereo sidere; cultores inveniunt plurima animalia versis glebis: et quædam in his modò cœpta sub ipsum

15. Quippe ubi humorque calorque sumsêre temperiem, concipiunt; et cuncta oriuntur ab his duobus. Cumque ignis sit pugnax aquæ,

19. Ergo ubi tellus, lutulenta recenti diluvio, recanduit æthereis solibus altoque

NOTÆ.

empties into the Mediterranean. Of the seven mouths, but two remain, the Rosetta branch, (Ostium Canopicum,) and the Damietta branch, (Ostium Phatmēticum,) which, together with the Mediterranean Sea, form the *Delta* of Egypt. The periodical rains in Abyssinia, which occur when the sun is vertical there, cause the Nile to overflow its banks about the first of June. The inundation continues till September, or even October, and fertilizes the country by a rich deposit of alluvian.

The river Nile:
See where it flows, disgorging at seven mouths,
Into the sea.—Milton.

9. *Æthereo sidere:* the ethereal planet; the sun.

9. *Recens limus:* the fresh mud.

9. *Exarsit:* has become heated.

10. *Cultores:* the husbandmen.

10. *Versis glebis:* on the sod being turned up; viz. by the plough.

11. *Inveniunt:* they find many animals. Certain insects and worms may be produced from corruption, but by no means animals, as related by the poet. He seems to have copied after Diodorus Siculus and Pliny.

11. *Sub ipsum spatium:* at the very time of being formed.

13. *Trunca humeris:* destitute of their parts.

The grassy clods now calved; now half appeared
The tawny lion, pawing to get free
His hinder parts; then springs, as broke from bonds,
And rampant shakes his brindled mane.
Milton.

14. *Altera pars vivit:* one part is alive; is quickened.

By the movements of the atmosphere, the igneous parts rose, which gave to the sun and other heavenly bodies their rotatory movement; and a solid matter was precipitated to form the sea and earth, from which fish and animals were produced, nearly in the same manner as we still see in Egypt, where an infinity of insects and other creatures come forth from the mud, after it has been inundated by the waters of the Nile. —Diodorus Siculus, Lib. ii. 7.

But the inundation of the Nile brings a credence to these things that surpasses all wonders, for when it retires, little mice are formed, the work of the genital water and earth having just commenced, being already quickened in a part of the body, the extreme part of their form being still earth.—Plinius, Lib. ix. 58.

14. *Rudis tellus:* rude earth; mere earth. This statement is utterly preposterous.

15. *Sumsêre temperiem:* have assumed temperateness.

16. *Concipiunt.* The poet shows that the principle of generation depends on a due mixture of heat and moisture.

17. *Aquæ pugnax:* opposed, repugnant to water.

17. *Humidus vapor:* humid vapor; moist heat; a proper mixture of heat and moisture.

From hence we may conclude, that, as all parts of the world are sustained by heat, the world itself has so long subsisted from the same cause; and the rather, because it is observable that it communicates a generative virtue, to which all animals and vegetables must necessarily owe their birth and increase.—Cicero on the Gods.

18. *Discors concordia:* discordant concord; the union of the opposite principles, heat and moisture. These words constitute the figure called Oxymoron, which, in a seeming contradiction, unites contraries. Grammar, p. 210.

When the Logos composed the Universe, it made one concord out of many discords.—Plutarch on Isis and Osiris.

18. *Fœtibus:* for birth; for reproduction.

20. *Recanduit:* became heated again.

21. *Figuras antiquas:* the ancient forms; viz. the animals that existed before the deluge.

21. *Partimque rettulit:* partly restored. Many antediluvian animals are believed not to have been reproduced. There is a peculiarity in the words *figuras antiquas*

Rettulit antiquas, partim nova monstra creavit.
Illa quidem nollet, sed te quoque, maxime Python,
Tum genuit; populisque novis, incognita serpens,
Terror eras: tantum spatii de monte tenebas.
Hunc Deus arcitenens, et nunquam talibus armis
Antè, nisi in damis, capreisque fugacibus, usus,
Mille gravem telis, exhausta pene pharetrâ,

æstu; edidit innumeras species: partimque rettulit antiquas figuras, partim creavit nova monstra.
Illa quidem nollet, sed tum genuit te quoque,
Deus arcitenens, et nunquam ante usus talibus armis, nisi in damis. fugacibusque

NOTÆ.

that would indicate something of great bulk, huge and gigantic. Many of the extinct animals were of vast dimensions, as the mastodon, megatherium, palæotherium, cheropotamus, iguanadon, and the different gigantic sauria.

22. *Nova monstra:* new monsters. The production, in part, of *new* monsters, would antithetically indicate as monsters the *antiquas figuras* that had been partially restored.

23. *Illa:* she; viz. the earth.

23. *Nollet:* might be unwilling; might shudder at the idea.

23. *Python.* A serpent sprung from the mud and stagnant waters of the deluge, and slain by Apollo. Some mythologists suppose it was produced from the earth, by Juno, and sent to persecute Latona, when about to give birth to Apollo and Diana; and that Apollo, as soon as born, destroyed it with his arrows.

This ineffectual effort of the Evil-being, in the form of a serpent or dragon, to destroy the Mediator at his birth, and the discomfiture of the dragon by the Mediator, has a beautiful connection with the Egyptian myth, and the passages in Isaiah, quoted in the explicatio of the fable; and reminds one forcibly of the efforts of the dragon in the Apocalypse. In this latter, there is an evident adumbration of the destruction at the flood, and of the birth of the Mediator, as well as the after-preservation of the Christian church.

And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars;

And she being with child, cried, travailing in birth, and pained to be delivered.

And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads.

And the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born.

And the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood.

And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the dragon cast out of his mouth.

REVELATION, xii.

By Python in this fable, is meant the darkness of the deluge, and the poisonous exhalations that followed it. It is the Typhon of the Egyptians.

It (Typhon or Python) becomes, in the earth, the cause of concussions and shakings, and, in the air, of parching droughts and tempestuous winds, as also of hurricanes and thunders. It likewise infects both waters and winds with pestilential diseases, and runs up and insolently rages, and, as the Egyptians believe, one while smote Horus's eye.—PLUTARCH'S ISIS AND OSIRIS.

The furious Typhon, who 'gainst all the gods
Made war; his horrid jaws, with serpent hiss,
Breathed slaughter; from his eyes the gorgon glare
Of baleful lightnings flashed, as his proud force
Would rend from Jove his empire of the sky.
ÆSCHYLUS.

Tum tellus gravis imbre et adhuc stagnantibus undis
Humida, anhela, vagos tollebat ad æthera tortus,
Involvens cœlum nube, et caligine opaca;
Hinc ille immanis Python.—PONT. MELA.

Ner (the Ocean) produced, out of the number of vipers, one huge viper, with excess of windings.—CYNDDELW THE DRUID.

24. *Incognite serpens:* serpent unknown before; of a kind with which they were not acquainted.

Nor unknown
The serpent, subtlest beast of all the field,
Of huge extent, sometimes with brazen eyes
And hairy mane terrific.—MILTON.

25. *Tantum spatii:* so great a space of the mountain you occupied.

26. *Deus arcitenens:* the bow-bearing god; viz. Apollo. This epithet is borrowed from Homer's τοξοφόρος, in the hymn to Apollo.

In the Egyptian mythology, Horus, or Apollo, is the second person of the Triad, and corresponds to our second person in the Trinity. He is the same as the Persian Mithras, (Mediator,) who was regarded as the sun, and as *light;* the same as the Indian Vishnoo, who, in the avatar of Crishna, slays the serpent Caliya, who is biting his heel; and is also the same as the Gothic Thor, whom the Edda styles "a middle divinity, a mediator between God and man," and who bruises the head of the great serpent with his mace.

When the deluge had ceased, Vishnoo slew the demon and recovered the Vedas; instructed Satyavrata in divine knowledge, and appointed him the seventh Menu.—INDIAN BHAGAVAT.

26. *Talibus armis:* such arms; viz. arrows.

27. *Nisi in damis:* unless in the case of the deer; in the character of a hunter.

28. *Gravem:* loaded; weighed down.

Perdidit effuso per vulnera nigra veneno.
Neve operis famam possit delere vestutas;
Instituit sacros celebri certamine ludos,
Pythia, de domiti serpentis nomine dictos.

capreis, perdidit hunc gravem mille telis, pharetra *ejus* pene exhausta, veneno effuso per nigra vulnera.
33. His quicunque

NOTÆ.

29. *Effuso venemo.* The very blood of the serpent is spoken of as a poison.

31. *Instituit.* The Pythian games, according to Pausanias, were instituted by Diomede; by Eurylochus, according to the Scholiast on Pindar; and by Apollo, according to Ovid and others.

31. *Sacros ludos.* The Pythian games were celebrated near Delphi, and were the first instituted of the four sacred games of Greece. The contests were in music, running, wrestling, boxing, and the chariot-race.

32. *Pythia.* Supply *certamina.*

32. *Domiti serpentis.* The serpent that watched the apples of the Hesperides, and which, after it was slain by Hercules, became a constellation, was evidently the serpent that tempted Eve. See note on *Draconi*, page 293. On account of its subtlety, and its prophecy to Eve, the serpent was first regarded as oracular—afterwards became a symbol—then a talisman—and eventually a god. Its worship pervaded the whole world, and was at length connected with the solar worship. We accordingly find the ophite hierogram on coins, medals, temples, and pillars, under various modifications, as the original worship of the serpent was blended with that of the sun and moon. Sometimes it is a rude representation of a serpent with a single coil, forming a globe, (Fig. 1). Selden says this figure in abbreviated writing signifies *δαίμων, deity;* and Kircher says its use among the Brahmins was the same. Sometimes the hierogram is a globe, with a serpent passing around it, (Fig. 2). Again, it is a winged globe, with a serpent passing through it, (Fig. 3). It is also represented as a globe, with two serpents emerging from it, (Fig. 4). The caduceus of Hermes is another form of the hierogram, and is a symbol of the serpent-worship connected with that of the sun and moon, wherein we have the sun's disk, and the crescent, (Fig. 5). The early representations of the head of Medusa (Fig. 6) are also modifications of the ophite hierogram. The serpents around and beneath the face are the undulations of the tides, and the two serpents above are the crescent of the moon by which they are produced. The form of the serpent of Eden, shown to be the constellation Draco, as it appears on the celestial globe, is the grand original of the whole, (Fig. 7). The learned Kircher has shown, that the Egyptians represented the different elements by serpents in various attitudes, and that a serpent moving in an undulating manner denoted water. Hence, the waters of the Deluge decreasing by the sun's rays, would be represented as in Fig. 8; which is a serpent-temple connected with the solar worship, and typifies Python, the Spirit of Evil at the Flood, "the dragon that is in the sea," slain by Apollo. The large circle in this evidently represents the sun's disk, and the serpent's path through it the revolution of the sphere among the stars. Eusebius, Præp. Ev. Lib. i., tells us, "with the Egyptians the world was described by a circle, and a serpent passing diametrically through it."

In the note on *ver erat*, page 42, I have shown, that changes took place in the revolution of the earth, either at the time of the transgression in Eden, or at the Flood; hence, it is not a little remarkable, that on the celestial globe, the serpent (Fig. 7), which was the cause of the derangement of the sphere, is placed at the very poles of the ecliptic. It is not a little remarkable, too, that the name of this constellation, the "crooked serpent," see Job xxvi. 13, (נחש ברח, *nachash bariach*), refers to it as an emblem of the sun's path, for ברח, *barach*, signifies *to pass through.* It is very possible, that Noah's altar after the flood was simple pillars (*βαιτύλια*), like those Jacob set up at Bethel; and like the stones which Joshua set up as a memorial after the crossing of the Jordan. These would be imitated and multiplied as the traditions of the Flood spread among the heathens, until, as solar worship was connected with that of the serpent, regular serpent-temples would be formed like Fig. 8. For figures from 1 to 8 inclusive, see plate, page 289.

Homer, in the Hymn to Apollo, v. 294, describes him as building a temple where he slew Python of "stones broad and very long," in part of a *circular* form, *Ἀμφὶ δὲ νῆον ἔνασσαν.* Again, the god considers what kind of priests he shall put in his "stony Pytho," Πίσσοι ἐνι πετρήεσση. Hence Python, "tot jugera ventre prementem," was, doubtless, a temple of upright stones, devoted to the worship of the solar-serpent, like that at Abury, or Aubury, (אוב־אור, *aub-aur, serpent of the sun*), in England, which covered twenty-eight acres, and was a mile in length. We copy from a treatise by Rev. J. B. Deane:

From a circle of upright stones (without imposts), erected at equal distances, proceeded two avenues, in a wavy course, in opposite directions. These were the *fore* and *hinder* parts of the serpent's body, passing from west to east. Within this great circle were four others, considerably smaller, two and two, described about *two* centres, but neither of them coincident with the centre of the great circle. They lay in the

His juvenum quicunque manu, pedibusve rotâve
Vicerat; esculeæ capiebat frondis honorem.
Nondum laurus erat; longoque decentia crine
Tempora cingebat de quâlibet arbore Phœbus.

juvenum vicerat manu, pedibusve rotâve, capiebat honorem esculeæ frondis. Laurus nondum erat; Phœbusque cingebat tempora decentia longo

NOTÆ.

line drawn from the north-west to the south-east points, passing through the centre of the great circle. The *head* of the serpent was formed of two concentric ovals, and rested on an eminence—which is the southern promontory of the Hakpen (Serpent's head) hills.—Worship of the Serpent, p. 330.

The etymology of Hakpen is *Hak*, a serpent, and *Pen*, the head. Dickinson, in *Delph. Phœn.*, shows that L in Larnassus is not a radical. It is therefore *Arnassus*, or with the accent *Harnassus*. *Har* is a headland, or promontory of a hill; and *nahas*, a serpent. Parnassus is therefore identical with Hakpen, (serpent's head), of Abury. The serpentine temple Pytho, then, probably extended its length along the bottom of Parnassus, and laid its head on a promontory of it, like that at Abury does on Overton hill. The remains of a similar temple are evidently alluded to by Pausanias:

On proceeding in a straight line from Thebes to Glisas, you will see a place surrounded with rough stones, which the Thebans call the Serpent's head.—Description of Greece, Lib. ix. Cap. xix.

And, again, to one at Pharæ, for Ham is the same as Apollo, the sun:

In Pharæ, likewise, there is a fountain sacred to Hermes. The name of the fountain is Hama (Ham), worshipped as the sun. Very near this, there are thirty quadrangular stones. These the Pharenses venerate, calling each by the name of some particular god. Indeed, it was formerly the custom with all the Greeks to reverence rude stones in the place of statues of the gods.—Description of Greece, Lib.vii.Cap.xxii.

Another is referred to near Potniæ; for, the name Amphiaraus signifies a *circular temple of the sun:*

As you go from hence to Thebes, you will see on the right hand of the road an enclosure not very large, and in it certain pillars. They are of opinion that the earth opened in this place to Amphiaraus.—Description of Greece, Lib. ix. Cap. viii.

Since the stones in the serpent-temples were set like teeth, the dragon slain by Cadmus was probably a solar serpent-temple, for the hill adjacent was sacred to Apollo:

Near it they show a place, in which they say the teeth of the dragon which was slain by Cadmus by the fountain were sown, and became men. There is a hill on the right hand of the gates, which is sacred to Apollo.—Description of Greece, Lib. ix. Cap. 10.

The transformation of Cadmus and Hermione refers to a serpent-temple. See Fab. V., Lib. IV.

33. *Manu:* with the hand; in boxing.

33. *Pedibus:* on foot; in the foot-race.

33. *Rota:* with the wheel; in the chariot-race.

34. *Esculeæ frondis:* of the beechen bough. Crowns of beech were first used in the Pythian games. As these were the earliest games known in Greece, and were instituted in commemoration of the deluge; and as the existence of the divine Trinity appears to have been known, as we might infer from the note on *rate*, line 80, in the preceding Fable, it is probable that the shape of the beech-nut caused its use as the emblem of the Trinity, for it is a triangular pyramid of equal sides and angles.

35. *Longo crine:* with long hair. The rays of light streaming over the heavens have somewhat the appearance of hair; hence Apollo is said to have long hair.

QUÆSTIONES.

How were animals produced after the flood?

Were all the former animals restored?

What animals were not reproduced after the flood?

What effect had the sun upon the moist earth?

How many channels did the Nile anciently have?

How many has it at present?

What annually occurs in the Nile, and what is the cause of it?

What figure does the words *discors concordia* constitute?

What monster did the earth produce?

From what is this fable of the Python derived?

What is the name of the Egyptian destroyer?

Who was the Horus of the Egyptians?

How is he represented?

How are we to regard the Python of the present Fable?

How is Apollo said to destroy him?

To what kind of a temple may the story of Python relate?

What were the Pythian games, and where celebrated?

What early prizes in these games would seem to indicate a confused idea of the Fall?

Is the destruction of the power of the serpent by a mediator adumbrated in the mythology of all nations?

What is the name of this mediator in Egyptian mythology?

What in Persian mythology? In Gothic? In Indian mythology?

FABULA XII.

DAPHNE IN LAURUM MUTATA.

Cupid, in revenge for an insult, wounds Apollo with one of his golden arrows, and inflames him with the love of Daphne, the daughter of the river Peneus. He wounds Daphne, on the contrary, with a leaden arrow, which causes her to feel an aversion to the God. He addresses the virgin, but, failing in his suit, attempts to seize her; when, flying from him, and imploring the divine aid of her father, she is changed into a laurel.

EXPLICATIO.

In speaking of the early beechen crowns of the Pythian games, the poet finds occasion for a graceful transition to the story of Daphne, who was transformed into a laurel, from which the crowns were subsequently made. The fable is susceptible of a physical interpretation. The word Daphne is a Greek name for laurel, and we readily perceive, therefore, whence arose the transformation of this fabulous personage. She is represented to be the daughter of the river Peneus, because the banks of that beautiful stream were thickly set with laurels; since various singular coincidences exist between the sun and that tree, as explained in the notes, Apollo was fabled to be enamored of her. By thus investing this mythic personage with corporeity, fine opportunity was afforded for the introduction of fanciful and beautiful imagery, which the poet has employed in the embellishment of his subject. In the foot-race of Atalanta and her suitors, we feel that the contest is one of gladiatorial violence, on account of the miserable fate which awaits them, and have little sympathy for the cruel virgin herself; but our admiration and interest are all engaged for the gentle Daphne, so pure, so chaste, so full of filial affection; our feelings are excited as the contest becomes doubtful, and are affected with pain at its melancholy close. Nor do we pity alone the fair martyr to the love of virginity, but the youthful god also, who is overwhelmed with her loss, and whose affection, true and constant, survives life itself. Against Cupid, the author of this calamity, who like the "madman, scatters darts and firebrands, and says it is in sport," we are not without feeling. All will find a ready interpretation of his torch and arrows, but the reason why some are pointed with gold, and some with lead, is not so apparent. The seven planets have metallic synonyms in the seven metals, and that which typifies the Sun is gold; hence arrows tipped with gold fill our hearts with the heat, vigor, and alacrity which the Sun imparts to the other planets. Lead typifies the planet Saturn, which is remote, cold, and damp; and arrows pointed with it extinguish, therefore, love and desire. Pliny says, that a plate of lead applied to the breast will suppress unchaste desire. We know that the acetate of lead is a powerful refrigerant in case of inflammation. Lastly, gold is a symbol of plenty, which nourishes love; lead, of poverty, which repels it. This fable contains a greater amount of mythical allusion than any other; the character and parentage of Daphne; the love of Apollo, and the reasons for it; the character of Apollo, as the inventor of prophecy, music, and medicine; and the offices of Cupid, with his allegorical torch, bow, and diverse darts.

RIMUS amor Phœbi Daphne Peneïa, quem non,
Fors ignara dedit, sed sæva Cupidinis ira.
Delius hunc nuper, victâ serpente superbus,
Viderat adducto flectentem cornua nervo:
Quidque tibi, lascive puer, cum fortibus armis? 5

NOTÆ.

1. *Primus amor:* the first love. The abstract *amor* is here used for the concrete *amator*. In like manner, we often say in English, "*my love:*" "my flame."

> These pretty pleasures might me move,
> To live with thee, and be thy *love*.—SHAKSPEARE.
>
> Open the temple gates unto my *love*.—SPENSER.

1. *Peneïa:* the daughter of Peneus, a river of Thessaly.

2. *Fors ignara:* blind chance.

2. *Ira Cupidinis:* the cruel anger of Cupid, who was irritated by the reproaches of Apollo. Cupid, the god of love, is represented as a youth bearing a torch, and armed with a bow and quiver full of arrows. Two Cupids are described, one the son of Jupiter and Venus, who presides over lawful love; the other the son of Erebus and Nox, who delights in impurity.

> With revengeful fury stung,
> Straight his bow he bent; he strung;
> Snatched an arrow, winged for flight,
> And provoked me to the fight.—ANACREON.

3. *Delius:* the Delian; Apollo; so called because he was born in Delos, an island of the Ægean.

3. *Victâ serpente:* the serpent being slain; viz. Python.

3. *Superbus:* proud; haughty.

> Heard ye the arrow hurtle in the sky?
> Heard ye the dragon monster's deathful cry?
> In settled majesty of calm disdain
> *Proud* of his might, yet scornful of the slain,
> The heavenly Archer stands—no human birth,
> No perishable denizen of earth.—MILMAN.

4. *Flectentem cornua:* bending his bow, the extremities of which were called *cornua*, as being the remote parts, or on account of their resemblance to horns.

4. *Nervo adducto:* the string being drawn. When he was shooting, or idly twanging the string.

Dixerat: ista decent humeros gestamina nostros,
Qui dare certa feræ, dare vulnera possumus hosti;
Qui modò, pestifero tot jugera ventre prementem,
Stravimus innumeris tumidum Pythona sagittis.
Tu face nescio quos esto contentus amores
Irritare tuâ; nec laudes assere nostras.
Filius huic Veneris; Figat tuus omnia, Phœbe;
Te meus arcus, ait: quantoque animalia cedunt
Cuncta tibi, tanto minor est tua gloria nostrâ.
Dixit, et eliso percussis aëre pennis,
Impiger umbrosâ Parnassi constitit arce;
Eque sagittiferâ promsit duo tela pharetrâ
Diversorum operum. Fugat hoc, facit illud amorem
Quod facit, auratum est, et cuspide fulget acuta:
Quod fugat, obtusum est, et habet sub arundine plumbum
Hoc Deus in nymphâ Peneïde fixit; at illo
Læsit Apollineas trajecta per ossa medullas.

6. Dixerat que lascive puer, quid tibi cum fortibus armis? ista gestamina decent nostros humeros; qui possumus dare certa vulnera feræ, qui
10. Qui modò stravimus Pythona prementem tot jugera pestifero ventre, tumidum innumeris sagittis. Esto tu contentus irritare nescio quos amores tuâ face; nec assere nostras laudes. Filius Veneris ait huic; Phœbe, tuus arcus figat omnia; meus arcus te:
18. Hoc fugat, illud facit amorem. Quod facit est auratum, et fulget acutâ cuspide;
21. Deus fixit hoc in Peneïde nymphâ: at illo læsit Apollineas

NOTÆ.

5. *Quidque tibi?* what have you to do? Supply *est.*

5. *Fortibus armis:* with gallant arms; viz. with the bow and arrows.

Winged was the boy, and arms he wore,
Behind him shafts, a bow before.—ANACREON.

6. *Ista gestamina:* these burdens; the bow and arrows.

6. *Decent humeros:* become our shoulders.

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.—HORACE.

7. *Qui.* The relative *qui* agrees with the primitive *nos*, in the possessive *nostros*. See Grammar, Rule VI., n. 5.

7. *Certa:* unerring wounds. Supply *vulnera.*

9. *Stravimus:* prostrated; slew.

9. *Tumidum Pythona:* swelling Python. Poisonous serpents generally, when excited, increase greatly in size.

The snake on herds and flocks that poison spreads;
Now, while he threats, and *swells* his hissing crest,
Crush with huge stones and clubs th' envenomed pest.—VIRGIL, Georgic iii.

10. *Esto contentus:* be satisfied.

10. *Face irritare:* to excite; to kindle by thy torch. As fire is the most penetrating of all things, Cupid is represented with a torch, to inflame the human breast.

Through cottage-door, or palace-porch,
Love enters free as spicy winds,
With purple wings and lighted torch,
With tripping feet and silvery tongue,
And bow and darts behind him slung.
G. P. MORRIS.

10. *Nescio quos:* the love which I know not; the passion to which I am a stranger. This is haughtily spoken, as if love was a thing too effeminate for the conqueror of the Python. He finds the passion something more serious than he had imagined it.

He jests at scars that never felt a wound.
ROMEO AND JULIET.

11. *Nec assere:* nor assert; nor arrogate to thyself.

12. *Huic:* to him; Apollo.

13. *Te meus arcus.* Supply *figat.*

13. *Cedunt tibi:* are inferior to you.

14. *Tanto minor:* by so much is your glory less than mine. In proportion as the animals subdued by Apollo are inferior to that god, so is Apollo, wounded by Cupid, inferior to Cupid.

15. *Eliso aëre:* the air being cut; being parted.

15. *Percussis pennis:* with his shaken wings; by his flapping wings.

16. *Umbrosa arce:* the shady peak.

17. *Eque.* This word is a compound of the preposition *e* and the enclitic *que.*

18. *Diversorum operum:* of different effects.

18. *Fugat hoc:* this repels love.

19. *Quod facit:* the *arrow* which causes *love.*

19. *Auratum est:* is gilded. In an age where the dowry is often an object of greater care than the bride, it might be wittily said, that love's arrows, when pointed with gold, are sure to wound.

20. *Obtusum:* blunt; without a point.

20. *Sub arundine:* at the point of the reed.

21. *Hoc:* with this; the latter; the blunt one.

21. *Illo:* with that; the former one; the arrow with the sharp point.

22. *Trajecta per ossa:* through the pierced bones.

Quick then his deadly bow he drew,
And pierced my liver through and through.
ANACREON

Protinus alter amat; fugit altera nomen amantis,
Silvarum latebris, captivarumque ferarum
Exuviis gaudens, innuptæque æmula Phœbes.
Vitta coërcebat positos sine lege capillos.
Multi illam petiêre: illa aversata petentes,
Impatiens, expersque viri, nemorum avia lustrat:
Nec quid Hymen, quid amor, quid sint connubia curat.
Sæpe pater dixit: Generum mihi filia debes:
Sæpe pater dixit: Debes mihi nata nepotes.
Illa velut crimen, tædas exosa jugales,
Pulchra verecundo suffunditur ora rubore,
Inque patris blandis hærens cervice lacertis,
Da mihi perpetuâ, genitor charissime, dixit,
Virginitate frui: dedit hoc pater antè Dianæ.
Ille quidem obsequitur: sed te decor iste, quod optas,
Esse vetat: votoque tuo tua forma repugnat.
Phœbus amat; visæque cupit connubia Daphnes:

medullas, trajecta per ossa. Protinus alter amat; altera fugit nomen amantis, que gaudens latebris

26. Vitta coërcebat capillos positos sine lege. Multi petiêre illam: illa aversata petentes, impatiens, expersque viri,

30. Pater dixit sæpe; Filia debes mihi generum. Pater dixit sæpe, Nata debes mihi nepotes. Illa exosa jugales tædas velut crimen, suffunditur pulchra ora verecundo rubore, que hærens blandis lacertis in cervice patris, dixit,

37. Ille quidem obsequitur; sed iste decor vetat te esse quod optas *esse:* tuaque forma repugnat tuo voto.

NOTÆ.

22. *Medullas.* The marrow is sometimes described as the seat of love; though the liver is more generally said to be.

Est mollis flamma medullas
Intereà, et tacitum vivit sub pectore vulnus.
VIRGIL, Georgic iv.

Continuòque avidus ubi subdita flamma medullis,
Vere magis, quia vere calor redit ossibus.
VIRGIL, Georgic iii.

24. *Ferarum exuviis:* the spoils of wild beasts. *Exuvia* is derived from *exuo*, to put off. It relates to whatever is *put off:* thus of men, clothes, arms, &c.; of beasts, the skins.

25. *Æmula Phœbes:* the rival of Diana.

26. *Vitta:* a fillet; a headband.

A belt her waist, a *fillet* binds her hair.—POPE.

26. *Positos sine lege:* lying without order; carelessly.

27. *Multi petiêre:* many courted her.

27. *Aversata petentes:* hating *those* courting *her;* hating her suitors.

28. *Impatiens expersque:* unable to endure, and unacquainted with man.

28. *Avia lustrat:* rambles over the pathless parts.

29. *Hymen.* Hymen was the son of Bacchus and Venus, or of Apollo and one of the Muses. He was the god of marriage, wore a crown of roses on his head, and held a torch in one hand, and a purple vest in the other.

31. *Sæpe dixit.* This line and the preceding form the figure called *anaphora*, a graceful repetition.

32. *Tædas jugales:* marriage torches; here put, by metonymy, for marriage itself. It was the custom, in ancient times, for the bridegroom to lead his bride home at night by torchlight. Sometimes lamps were used.

Mopse, novas incide faces; tibi ducitur uxor.
VIRGIL, Eclog. viii.

And at midnight there was a cry made, Behold the bridegroom cometh, go ye out to meet him. Then all those virgins arose, and trimmed their lamps.—MATTHEW XXV. 6, 7.

33. *Pulchra suffunditur ora:* is suffused as to her beautiful countenance.

I have marked
A thousand blushing apparitions start
Into her face; a thousand innocent shames
In angel whiteness, bear away those blushes.
SHAKSPEARE.

33. *Verecundo rubore:* with a modest blush. There is a blush of shame, as well as of modesty.

Her blush is guiltiness, not modesty.
SHAKSPEARE.

34. *Illa hærens:* she clinging to her father's neck. This attitude of entreaty is like that of Phæton, when making a request, in Fable I., Lib. II.

Quid mea colla tenes blandis, ignare, lacertis?
OVID.

35. *Da mihi perpetua:* grant me to enjoy perpetual chastity. She endeavours to influence him by the example of Diana, who implored and received this boon from Jupiter.

Δός μοι παρθενίην αἰωνιον, ἄππα, φυλάσσειν.
CALLIMACHUS.

36. *Pater:* her father; Jupiter.

37. *Ille obsequitur:* he (Peneus) complies.

37. *Sed decor iste:* but that beauty of thine. The poet himself speaks here, and, by apostrophe, addresses the damsel in a very complimentary manner.

38. *Vetat esse:* forbids you to be what you wish; to remain a damsel.

38. *Repugnat voto:* resists thy desire.

Quæque cupit, sperat: suaque illum oracula fallunt,
Utque leves stipulæ demptis adolentur aristis;
Ut facibus sepes ardent, quas fortè viator
Vel nimis admovit, vel jam sub luce reliquit;
Sic deus in flammas abiit: sic pectore toto
Uritur, et sterilem sperando nutrit amorem.
Spectat inornatos collo pendere capillos.
Et, Quid si comantur? ait. Videt igne micantes
Sideribus similes oculos. Videt oscula; quæ non
Est vidisse satis. Laudat digitosque, manusque,
Brachiaque, et nudos mediâ plùs parte lacertos.
Illa fugit, neque ad hæc revocantis verba resistit:
Nympha, precor, Peneïa, mane; non insequor hostis.
Nympha mane. Sic agna lupum, sic cerva leonem,
Sic aquilam pennâ fugiunt trepidante columbæ;
Hostes quæque suos. Amor est mihi causa sequendi.
Me miserum! ne prona cadas, indignave lædi
Crura secent sentes, et sim tibi causa doloris.

Phœbus amat, cupitque connubia Daphnes visæ.

42. Ut sepes ardent facibus, quas fortè viator vel admovit nimis, vel jam reliquit sub luce; sic deus abiît in flammas: sic uriter *in* toto pectore.

47. Videt oculos micantes igne similes sideribus, videt oscula, quæ non est satis vidisse. Laudat que digitos, manusque, brachiaque, et lacertos nudos plùs mediâ parte.

53. Sic agna *fugit* lupum, sic cerva leonem, sic columbæ fugiunt aquilam trepidante pennâ; quæque suos hostes. Amor est mihi causa sequendi. Me miserum! ne cadas prona, ve

NOTÆ.

40. *Quæque cupit sperat:* and what he wishes, he hopes for.

Thy wish was father, Harry, to that thought.
SHAKSPEARE.

40. *Oracula fallunt:* his oracles deceive him. As the god of prophecy, he ought to have known that his love would not be returned.

41. *Leves stipulæ:* the light stubble. After the wheat was removed from the fields, it was customary to burn the stubble.

41. *Demptis:* being taken away; being removed to the granary.

43. *Vel nimis admovit:* has either placed too near; viz. which the traveller, as he passed along, has brought in contact with the hedge, and thus set it on fire.

43. *Sub luce reliquit:* has left at light; at daylight. At this time, he would have no further occasion for it.

Semustamque facem vigilata nocte viator
Ponit.—Ovid. Fast.

44. *In flammas abiit:* went into flames; was inflamed with love.

45. *Sterilem amorem:* a barren, vain love.

46. *Inornatos capillos:* her unadorned hair.

Let the hair, in lapses bright,
Fall like streaming rays of light;
And there the raven's dye confuse
With the yellow sunbeam's hues.
Let not the braid with artful twine,
The flowing of the locks confine;
But loosen every golden ring
To float upon the breeze's wing.
ANACREON.

47. *Si comantur:* if they were combed, how much more beautiful would they be?

48. *Sideribus similes:* like stars. Poets, from Anacreon down, have often compared the eyes of beauty to the stars; it remained for a modern poet to describe them as surpassing the stars:

Look out upon the stars, my love,
And *shame* them with thine eyes.
MOORE'S MELODIES.

48. *Videt oscula:* he sees her little mouth; her lips. Anacreon well describes the temptation of beautiful lips.

Then her lip, so rich in blisses!
Sweet petitioner for kisses!
Pouting nest of bland persuasion.
Ripely suing Love's invasion.—Ode xvi.

49. *Non est vidisse:* it is not sufficient to have seen; he desires to kiss them.

50. *Brachia.* The arm, from the shoulder to the elbow, is called *brachium.*

50. *Lacertos.* The forearm, from the elbow to the wrist, is called *lacertus.*

51. *Revocantis:* of him recalling her.

52. *Nympha Peneïa.* O Peneian nymph! This is the address of Apollo to Daphne, who is flying from him.

52. *Non insequor hostis:* I do not follow as an enemy. Thus Horace:

Atqui non ego te, tigris ut aspera,
Gætulusve leo, frangere persequor.—Lib. i. 24.

55. *Hostes quæque.* Supply *fugit.* Every one, by a natural instinct, avoids his enemy, but the nymph fled from Apollo, who was a lover.

56. *Ne prona cadas:* lest you may fall on your face; headlong.

57. *Crura secent sentes:* lest the thorns may cut your feet. Gallus expresses the same solicitude for the welfare of Lycoris, who has deserted him.

Ah te ne frigora lædant
Ah tibi ne teneras glacies secet aspera plantas.
Virgil, Eclog. x.

Aspera, quâ properas, loca sunt. Moderatiùs oro,
Curre, fugamque inhibe: moderatiùs insequar ipse.
Cui placeas, inquire tamen. Non incola montis,
Non ego sum pastor; non hìc armenta, gregesve
Horridus observo. Nescis, temeraria, nescis
Quem fugias; ideoque fugis. Mihi Delphica tellus,
Et Claros, et Tenedos, Patarææque regia servit.
Jupiter est genitor. Per me quod eritque, fuitque,
Estque, patet: per me concordant carmina nervis.
Certa quidem nostra est; nostrâ tamen una sagitta
Certior, in vacuo quæ vulnera pectore fecit.
Inventum medicina meum est, opiferque per orbem
Dicor, et herbarum subjecta potentia nobis.
Hei mihi, quòd nullis amor est medicabilis herbis;

53. Loca quâ properas sunt aspera. Oro, curre moderatiùs, que inhibe fugam: ipse insequar moderatiùs. Tamen

62. Nescis, temeraria, nescis quem fugias; ideoque fugis. Delphica tellus, et Claros, et Tenedos, Patarææque regia servit mihi. Jupiter est genitor. Quod

67. Nostra sagitta quidem est certa: tamen una *est* certior nostrâ, quæ fecit vulnera in vacuo pectore. Medicina est meum inventum, que dicor opifer per or-

NOTÆ.

61. *Armenta gregesve.* We use *armentum,* when speaking of large animals, as horses, cows, &c., and *grex,* when speaking of small animals, as sheep or goats.

62. *Horridus.* He urges his comeliness as a reason why the maid should not despise him. Thus Corydon, in the ALEXIS of Virgil:

Nec sum adeo informis: nuper me in litore vidi,
Cum placidum ventis staret mare: non ego Daphnim,
Judice te, metuam, si nunquam fallat imago.
ECLOG. ii.

63. *Ideoque fugis.* With the same self-complacency with which he addressed Cupid, Apollo now addresses the nymph, and thinks it impossible that she should decline the suit of one possessed of so many accomplishments, if she only knew who he was.

63. *Delphica tellus:* the Delphic land; the country around Delphi, noted for the oracle of Apollo.

64. *Claros.* A town of Ionia, near the north bank of Caystros, built by Manto, the daughter of Tiresias. It had a grove and temple sacred to Apollo.

64. *Tenedos.* An island near Troy, which had a famous temple of Apollo.

64. *Patarœa regia:* the palace of Patara. The town of Patara was situated in Asia Minor, near the Lycian Sea, with a temple and oracle of Apollo, rivalling, at one time, Delphi, in riches and celebrity.

65. *Quod eritque.* Apollo here represents himself as acquainted with the present, past, and future. Probably because the sun enlightens all things.

I taught the various modes of prophecy,
What truth the dream portends, the omen what
Of nice distinction; what the casual sight
That meets us on the way: the flight of birds,
When to the right, when to the left they take
Their airy course.—ÆSCHYLUS.

All honored, prudent, whose sagacious mind
Knows all that was and is of every kind,
With all that shall be in succeeding time.
ORPHEUS.

And in me breathed a voice
Divine; that I might know with listening ears
Things past and future.—HESIOD'S THEOGONY.

66. *Patet:* lies open; is made known.

66. *Concordant nervis:* are attuned to the strings; are set to music. As the Sun is the chief one of the seven planets, and gives life and activity to the whole system, which Pythagoras affirmed was constructed on a musical scale, and made celestial harmony, he is said to be the inventor of music.

With various-sounding golden lyre, 'tis thine
To fill the world with harmony divine.
ORPHEUS'S HYMN TO THE SUN.

Health far diffusing, and the extended world
With stream of harmony innoxious fills.
PROCLUS'S HYMN TO THE SUN.

68. *Vulnera.* Ovid has fancifully described the arrows of Cupid as pointed with gold and lead to produce different effects; another ancient poet attributes the effects of love and hatred to two different fountains in which the arrows are dipped.

In Cyprus' isle two rippling fountains fall,
And one with honey flows, and one with gall;
In these, if we may take the tale from fame,
The son of Venus dips his darts of flame.
CLAUDIAN.

69. *Inventum medicina:* medicine is my invention. As the Sun nourishes herbs, which are the chief part of the Materia Medica, he is said to be the inventor of medicine.

When the fell disease
Preyed on the human frame, relief was none,
Nor healing drug, nor cool refreshing draught,
Nor pain-assuaging unguent; but they pined
Without redress, and wasted, till I taught them
To mix the balmy medicine, of power
To chase each pale disease, and soften pain.
ÆSCHYLUS.

69. *Opifer:* the bearer of aid.

Carminis et medicæ Phœbe repertor opis.
OVID. TRIST.

71. *Medicabilis herbis:* to be cured by no herbs. There was no balm to yield him relief.

Nec prosunt domino, quæ prosunt omnibus, artes!
Plura locuturum timido Peneïa cursu
Fugit; cumque ipso verba imperfecta reliquit:
Tum quoque visa decens. Nudabant corpora venti,
Obviaque adversas vibrabant flamina vestes;
Et levis impexos retro dabat aura capillos;
Auctaque forma fugâ est. Sed enim non sustinet ultra
Perdere blanditias juvenis deus: utque movebat
Ipse amor, admisso sequitur vestigia passu.
Ut canis in vacuo leporem cùm Gallicus arvo
Vidit; et hic prædam pedibus petit, ille salutem:
Alter inhæsuro similis, jam jamque tenere
Sperat, et extento stringit vestigia rostro:
Alter in ambiguo est, an sit deprênsus: et ipsis
Morsibus eripitur; tangentiaque ora relinquit.
Sic deus, et virgo est: hic spe celer, illa timore.
Qui tamen insequitur, pennis adjutus amoris
Ocyor est, requiemque negat: tergoque fugaci
Imminet: et crinem sparsum cervicibus afflat.
Viribus absumtis expalluit illa: citæque

bem, et potentia
73. Peneïa fugit *illum* locuturum plura timido cursu; reliquitque verba *illius* imperfecta cum ipso. Tum quoque visa *est* decens. Venti nudabant *illius* corpora, obviaque flamina vibrabant adversas vestes; et levis aura dabat retro impexos capillos.
81. Ut cùm Gallicus canis vidit leporem in vacuo arvo; et hic petit prædam pedibus, ille *petit* salutem: alter similis inhæsuro, jam jamque sperat tenere, et stringit vestigia rostro *illius*: alter est in ambiguo; an deprênsus sit; et eripitur ipsis morsibus, relinquitque ora *illius* tangentia.
91. Viribus absumtis illa expalluit; victaque labore citæ fu-

NOTÆ.

Not poppy nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou owedst yesterday.—SHAKSPEARE.

72. *Nec prosunt domino:* nor do the arts avail the master, which are a remedy to all. He refers more especially to the art of medicine, but his remark may apply to all. He could foretel the future to others, but could not foresee that Daphne would reject him; he could soothe others by the power of music, but bring no sweet forgetfulness of pain to himself; he could heal others, but could not allay the pangs of unhappy love in his own case.

73. *Plura locuturum:* about to say more.

75. *Nudabant corpora:* disclosed her body.

76. *Vibrabant:* tossed about; caused to flutter.

78. *Aucta est:* was increased in beauty.

78. *Non sustinet:* cannot bear.

79. *Utque movebat:* and as love incited.

80. *Admisso passu:* at full speed.

81. *Canis Gallicus:* the greyhound. This animal does not run by scent, but by sight, and generally in a line so direct that if trees or other objects be in his way, he is apt to run against them.

81. *In vacuo arvo:* in a clear field.

82. *Hic:* this one; the greyhound.

82. *Ille salutem:* that one; the hare *seeks* safety. Supply *petit*.

83. *Inhæsuro similis:* as if about to seize.

83. *Tenere sperat:* hopes to take him.

84. *Extento rostro:* with extended nose.

How, in his mid career, the spaniel struck
Stiff, by the tainted gale, with open *nose*
Outstretched, and finely sensible, draws full
Fearful and cautious on the latent prey.
THOMSON.

84. *Stringit vestigia:* grazes; presses upon his heels.

86. *Morsibus eripitur:* is rescued from his very jaws.

86. *Ora relinquit:* leaves his mouth as it touches him.

88. *Pennis adjutus.* This is a very beautiful metaphor. Love is drawn with wings, on account of the inconstancy of lovers, or the impatience of their desires, or their ready service.

89. *Requiemque negat:* and denies her rest; does not permit her to rest.

89. *Tergo fugaci:* her back as she flies.

90. *Crinem afflat:* breathes upon the hair scattered over her neck. This is a very spirited description, and has been finely imitated by Pope.

Not half so swift the trembling doves can fly,
When the fierce eagle cleaves the liquid sky:
Not half so swiftly the fierce eagle moves,
When through the clouds he drives the trembling doves;
As from the god she flew with furious pace,
Or as the god more furious urged the chase;
Now fainting, sinking, pale, the nymph appears,
Now close behind his sounding steps she hears;
And now his shadow reached her as she run,
His shadow lengthened by the setting sun:
And now his shorter breath, with sultry air,
Pants on her neck, and fans her parting hair.
WINDSOR FOREST.

91. *Viribus absumtis:* her strength being spent. Sudden fear overcame her, when, feeling the breath of the god upon her neck, she gave way to despair.

Victa labore fugæ, spectans Peneïdas undas,
Fer, pater, inquit, opem; si flumina numen habetis.
Vix prece finitâ, torpor gravis alligat artus:
Mollia cinguntur tenui præcordia libro:
In frondem crines, in ramos brachia crescunt:
Pes modò tam velox pigris radicibus hæret:
Ora cacumen obit: remanet nitor unus in illa.
Hanc quoque Phœbus amat: positaque in stipite dextra,
Sentit adhuc trepidare novo sub cortice pectus,
Complexusque suis ramos, ut membra, lacertis,
Oscula dat ligno: refugit tamen oscula lignum.
Cui Deus, At conjux quoniam mea non potes esse,
Arbor eris certè, dixit, mea: semper habebunt
Te coma, te citharæ, te nostræ, Laure, pharetræ.
Tu ducibus Latiis aderis, cùm læta triumphum
Vox canet, et longæ visent Capitolia pompæ.

gæ. spectans Peneïdas undas, inquit, Fer opem.

94. Prece vix finitâ, gravis torpor aligat artus: mollia præcordia cinguntur tenui libro: crines crescunt in frondem, brachia in ramos: pes modò tam velox hæret pigris

99. Phœbus amat hanc quoque; positâque dextrâ in stipite, sentit pectus adhuc trepidare sub novo cortice. Complexusque ramos,

103. Cui Deus dixit, At, Laure, quoniam non potes esse mea conjux certè eris mea arbor. Coma semper *habebit* te, citharæ *habebunt* te, nostræ pharetræ *habebunt* te.

NOTÆ.

92. *Victa labore:* overcome by the fatigue of her rapid flight.

92. *Spectans Peneïdas:* when she saw the waters of the Peneus.

93. *Si flumina:* if, O rivers, you have divine power.

94. *Torpor alligat:* a heavy torpor binds her limbs. The transformation to a tree has already commenced. The metaphor is very appropriate.

95. *Mollia præcordia:* her soft breast. *Præcordia* being used for breast, by metonymy.

95. *Tenui libro:* with a thin bark.

96. *In frondem crines:* her hair grows to leaves. The leaves of trees are often spoken of as the tresses of the forest.

Soft gleaming through the umbrage of the woods
Which tuft her summit, and, like raven tresses,
Wave their dark beauty round the tower of David.—HILLHOUSE.

While the winds
Blow moist and keen, shattering the graceful locks
Of those fair trees.—MILTON.

97. *Pigris radicibus:* the dull roots.

98. *Remanet nitor:* her beauty alone remains in it.

99. *Hanc:* this; the tree.

100. *Trepidare pectus:* feels the breast still tremble; still beat.

I sing the love which Daphne twines
Around the godhead's yielding mind;
I sing the blushing Daphne's flight
From this ethereal youth of light;
And how the tender, timid maid
Flew panting to the kindly shade,
Resigned a form, too tempting fair,
And grew a verdant laurel there;
Whose leaves, in sympathetic thrill,
In terror seemed to tremble still.
ANACREON.

102. *Refugit oscula:* refuses; declines the kisses. This is susceptible of a physical explanation, for the laurel flourishes most in shady places, removed from the direct rays of the sun.

104. *Arbor eris:* you will be my tree. The laurel was sacred to Apollo, because it resembled the sun in dryness and native heat. As an evergreen, it resembled him, whose hair was ever youthful. It was sacred also for its many uses in medicine, and in divination. Placed under the pillow, it was said to cause true dreams, and when burnt, was efficacious in augury and incantation. Though altered, his love remained the same.

Believe me, if all those endearing young charms
Which I gaze on so fondly to-day,
Were to change by to-morrow, and fleet in my arms,
Like fairy gifts fading away;
Thou wouldst still be adored, as this moment thou art,
Let thy loveliness fade as it will;
And around the dear ruin, each wish of my heart
Would entwine itself verdantly still.—MOORE.

104. *Habebunt.* The heads of poets, musicians, and victorious generals, were encircled with laurel.

106. *Ducibus Latiis:* the Latian—Latin generals. In the triumphal procession, the general was dressed in purple, embroidered with gold, with a crown of laurel upon his head, and a branch of laurel in his right hand.

106. *Aderis:* will be present; will be a part of the pomp. In the triumphal processions, the lances of the soldiers, the letters announcing the victory, and the victorious generals, were all wreathed with laurel.

107. *Triumphum canet.* As the soldiers passed along to the Capitol, it was customary for them to sing *Io triumphe!*

107. *Longæ pompæ:* the lengthened pomps; the long processions. The processions started from the Campus Martius,

Postibus Augustis eadem fidissima custos
Ante fores stabis, mediamque tuebere quercum.
Utque meum intonsis caput est juvenile capillis;
Tu quoque perpetuos semper gere frondis honores.
Finierat Pæan. Factis modò laurea ramis
Annuit; utque caput, visa est agitâsse cacumen.

108. Eadem fidissima custos Augustis postibus, stabis ante fores, que tuebere quercum mediam. Utque meum caput est juvenile intonsis capillis; tu quoque semper gere

NOTÆ.

and passed through the most public parts of the city to the Capitol; the streets being strewed with flowers, and the altars smoking with incense. First went the musicians, with the oxen for sacrifice, with gilded horns, and heads adorned with garlands; then the spoils of the enemy, and the images of the captured cities; after which were the captives, followed by lictors. Then followed the triumphant general and his friends, after whom were the consuls and senators; and lastly came the victorious army, crowned with laurel, and singing the song of triumph.

107. *Capitolia.* It was customary for those triumphing to ascend into the Capitol, and the temple of Jupiter Capitolinus, and depositing the spoils of the enemy, there to pay their vows.

108. *Postibus Augustis:* at the Augustan gates; the gates of Augustus.

108. *Fidissima custos:* a most faithful guardian. The laurel was said to repel lightning. Physically considered, the laurel would protect the oak, which was a tree susceptible of lightning, and probably planted before the door of Augustus as a symbol of his having saved his country. An oaken crown was given to those who had saved the citizens.

109. *Ante fores stabis:* shall stand before the doors. Suetonius relates, that, as Livia, after her marriage with Augustus, was travelling from Rome, an eagle let fall a white hen and a sprig of laurel in her lap, and that from the laurel, which she planted, grew a goodly row of trees, from which the Cæsars made their garlands when they rode in triumph. These they planted after the solemnity, and they always grew. At the death of any emperor, the tree he had planted died, and on the death of Nero, the last of the Cæsars, all withered.

109. *Tuebere quercum.* Dion states that a crown of oak was suspended under a crown of laurel, before the door of Augustus; and ancient coins of the time of Augustus, represent the civic crown of oak, with the inscription "ob cives servatos," and the whole surrounded by two laurel boughs: but the word *stabis*, shalt stand, will apply rather to a tree which is growing than to a laurel crown suspended, and as we have the authority of Suetonius, that a laurel tree grew before the gate of Augustus, it is better to suppose that the oak and laurel were both planted there; and that both were symbolical—the former to express the saving of the citizens; the latter the subjugation of foreign enemies.

110. *Juvenile capillis.* Apollo is represented as always youthful, and adorned with long hair, because the vigor of the sun's rays never fails.

111. *Frondis honores:* the perpetual honors of leaves. The leaves of the laurel are always green. Female chastity and purity are unfading honors.

112. *Pæan.* Apollo is called Pæan, from *παίων, striking*, with reference to his killing Python either with arrows or with rays. There was a hymn or song called Pæan which was sung in honor of Apollo at the solemn festivals. It was always of a joyous nature; and the tune and sounds expressed hope and confidence. It became eventually a song of propitiation, as well as of thanksgiving; and was sung at going into battle, and after a victory.

112. *Factis modò:* just made.

113. *Annuit:* bowed, nodded,

113. *Agitâsse:* by syncope for *agitavisse.*

QUÆSTIONES.

What were the feelings of Apollo after killing the Python?
How did he discover them?
How did Cupid revenge himself?
Who was the first love of Apollo?
Who was Daphne?
What did she desire of her father?
What different kind of arrows had Cupid?
With what kind did he shoot Apollo?
With what kind did he shoot Daphne?
What is the interpretation of the golden arrows?

What of the arrows pointed with lead?
How does Claudian account for the different effects of Cupid's darts?
Why has Cupid a torch?
Into what was Daphne changed?
By whom was she changed?
What is the meaning of Daphne?
How do you understand her being a daughter of the river Peneus?
What were the coincidences between the laurel and the sun?
How may Daphne or the laurel be said to avoid Apollo or the sun?
Why is the sun the god of prophecy?
Why the god of music?
Why the god of medicine?
Why is the sun said to have a head always juvenile?
How was the laurel said to protect the oak before the palace of Augustus?
What was the hymn called Pæan?

FABULA XIII.

IO MUTATA IN VACCAM, ARGO TRADITUR.

Jupiter in love with Io, the daughter of Inachus, and surprised by Juno, changes her into a heifer to escape the jealousy of the goddess. The heifer is presented to Juno at her earnest solicitation, and delivered to the care of Argus, who has a hundred eyes.

EXPLICATIO.

The story of Io, as given by Ovid, presents so tangled a warp of diverse histories, traditions, and allegories, that it is almost impossible to weave from it a web of consistent narrative or explanation. Herodotus reports, that Io was carried off from Argos by Phenician merchants, who carried her to Egypt; and Diodorus Siculus says, that on account of her beauty Osiris, the king of Egypt, fell in love with her and married her. They taught mankind agriculture, and for this benefaction were worshipped as gods by the Egyptians, her name being changed to Isis. Diodorus says, that Osiris was also called Jupiter. This professed historical account agrees in part with Ovid, but does not explain Io's metamorphosis, her wanderings, the death of Argus, and other circumstances of the story. The fabulous manner in which the Apis is produced, as given in the note on Epaphus, page 121, will account for the myth of Jupiter (the lightning) falling in love with a cow. If by Io we understand the moon, whose horned appearance would admit of her being designated by the hieroglyphic of a cow, as shown in note on page 111, the love of Osiris or Jupiter as the sun, who supplies the moon with light, may be thus accounted for. Or, if by Io, or Isis, we understand the earth, then the love entertained for her by Jupiter, Osiris, or the Sun, may be readily explained, for each of these has been considered the fecundating principle of nature.

By the worship of the bull in Egypt, some understand agriculture, and by the worship of the cow, the soil of Egypt; others suppose, that on account of the utility of agriculture, and for its promotion, the cow was made a sacred animal, to prevent its being eaten. But Diodorus states, that the Giants lived in the days of Isis; and Sophocles introduces Io (Isis) in her wanderings as coming to Prometheus, who was bound for stealing fire from heaven, thus carrying us back to the Fall, and the age subsequent. It is better, then, to consider Isis under the form of a cow, not so much a type of agriculture, as a corrupt tradition of the worship first instituted at Eden, when man was forced to live by agriculture, and the cow as a partial imitation of the cherubim which was set up, containing, as described by Ezekiel, the face of a man, of an eagle, a lion, and an ox, with the feet of a calf. The Hebrew word *cherubim*, Exodus xxv. 18, is rendered *ox* in Ezekiel i. 10. The wanderings of Io indicate the spread of agriculture; her resting in Egypt, the settling of men for the purpose of tillage in that fertile country.

The part of the story relating to Argus can only be explained astronomically, by regarding the upper hemisphere, or that above the horizon, as Isis (Io), Argus as heaven, the stars his eyes, and the sun and moon as the two that watch her, the rest being beneath the earth; and Mercury as the horizon, during an eclipse of the sun, killing Argus, and putting out the light of all his eyes.

EST nemus Hæmoniæ, prærupta quod undique claudit
Silva: vocant Tempe. Per quæ Penëus ab imo
Effusus Pindo spumosis volvitur undis,
Dejectuque gravi tenues agitantia fumos
Nubila conducit, summasque aspergine silvas 5
Impluit, et sonitu plus quàm vicina fatigat.

NOTÆ.

1. *Hæmoniæ.* An ancient name of Thessaly, so called from Hæmon, a native of Thebæ.

2. *Tempe.* A large and beautiful plain in Thessaly, lying between Olympus on the north, and Ossa on the south, and watered by the river Penëus. Tempe is in the plural number, and is indeclinable. It is used by Ovid, Theocritus, and other poets, to signify any very beautiful landscapes.

3. *Pindo.* A chain of mountains in Greece, which separates Thessaly from Epirus.

3. *Volvitur:* is rolled; rolls itself; rolls along. It has the force of a middle verb in Greek.

4. *Dejectuque gravi:* by its heavy fall. The river falls over a precipice.

4. *Tenues fumos:* light vapors; light mists; minute particles of water that appear like smoke.

> Then whitening by degrees, as prone it falls,
> And from the loud-resounding rocks below
> Dashed in a cloud of foam, it sends aloft
> A hoary mist, and forms a ceaseless shower.—THOMSON.

5. *Aspergine:* with its spray.

6. *Plus quàm vicina:* more than the vicinity. The noise of the waterfall is heard at a great distance.

> Smooth to the shelving brink a copious flood
> Rolls fair and placid; where, collected all
> In one impetuous torrent, down the steep
> It thundering shoots, and *shakes the country round.*
> THOMSON.

Hæc domus, hæ sedes, hæc sunt penetralia magni
Amnis : in hôc residens facto de cautibus antro,
Undis jura dabat, Nymphisque colentibus undas.
Conveniunt illuc popularia flumina primùm,
Nescia gratentur, consolenturne parentem,
Populifer Spercheos, et irrequietus Enipeus,
Apidanusque senex, lenisque Amphrysos, et Aous.
Moxque amnes alii : qui, quâ tulit impetus illos,
In mare deducunt fessas erroribus undas.

Inachus unus abest, imoque reconditus antro
Fletibus auget aquas, natamque miserrimus Io
Luget, ut amissam. Nescit vitâne fruatur,
An sit apud manes. Sed, quam non invenit usquam,
Esse putat nusquam ; atque animo pejora veretur.

Viderat à patrio redeuntem Jupiter Io
Flumine : et, O virgo Jove digna, tuoque beatum
Nescio quem factura toro, pete, dixerat, umbras
Altorum nemorum (et nemorum monstraverat umbras)

7. Hæc domus, hæ sedes, hæc sunt penetralia magni amnis: residens in hôc antro facto de cautibus, dabat jura undis, Nymphisque colentibus undas. Popularia flumina coveniunt illuc primum,

14. Moxque alii amnes: qui deducunt undas fessas erroribus in mare, quâ impetus tulit illos. Inachus unus abest, que reconditus imo antro auget aquas fletibus, que miserrimus luget

19. Sed *illam* quam non invenit usquam, putat esse nusquam; atque veretur pejora animo. Jupiter viderat Iô redeuntem à patrio flumine: et dixerat, O virgo digna Jove, que factura nescio quem beatum tuo

NOTÆ.

7. *Penetralia:* the inmost recesses.

7. *Domus:* the habitation. The fountain of the river was thus called.

9. *Nymphis:* to the nymphs; the Naiads who inhabit the streams.

10. *Conveniunt illuc:* assemble thither. The poet here employs a beautiful circumstance in the geography of Greece for a highly poetic fiction. At the foot of Zygo, an elevation of Mount Pindus, the largest rivers of Greece take their rise, and diverge thence to all the shores by which the country is bounded. Hence the rivers are said to have met for the purpose of consoling or congratulating Penëus.

Ah me! what draws thee hither? art thou come
Spectator of my toils? How hast thou ventured
To leave the ocean waves, from thee so called,
Thy rock-roofed grottoes arched by Nature's hand?
Comest thou to visit and bewail my ills?
Æschylus.

11. *Nescia gratentur:* not knowing whether to congratulate or console her parent. Though his daughter was lost to him, it was an honor and a happiness for her to be loved by a god.

12. *Spercheos.* A rapid river of Thessaly which empties into the Maliac gulf. Its banks were covered with poplars.

12. *Enipeus.* A river of Thessaly which rises near Mount Othrys, and joins the Apidanus before it empties into the Penëus.

13. *Apidanus.* A river of Thessaly which empties into the Penëus; it has the epithet of *old,* probably from the slowness of its flowing.

13. *Amphrysos.* A river of Thessaly which runs by Mount Othrys, through the Crocian plain, and empties into the Pelasgic gulf. Apollo, when banished from heaven for killing the Cyclops, fed the flocks of Admetus upon its banks.

13. *Aous.* A river of Epirus which rises from the earth, and flows eastwardly into the Ionian sea. It has its name most probably from its course; ἄους being the Doric form of ἕως, *the east.*

15. *Fessas erroribus:* wearied by their wanderings.

16. *Inachus.* A river of Argolis in the Peloponnesus, which falls into the Argolic gulf.

17. *Fletibus auget:* augments the waters by his tears.

In a few months we find the beautiful and tender partner of his bosom, whom he lately "permitted not the winds of summer to visit too roughly," we find her shivering at midnight, on the winter banks of the Ohio, and *mingling her tears with the torrents* that froze as they fell.
Wm. Wirt.

17. *Io.* This is a Greek noun of the third declension in the accusative case. By Io some understand the moon, and the fable as relating to her motions.

Io, in the language of the Argives is the moon.
Eustathius.

The phonetic name Aah, or Ioh, signifying the moon, is often found on the monuments of Egypt.
Wilkinson.

19. *Apud manes:* with the ghosts; is dead. The *manes* were also considered as infernal deities, and were supposed to preside over burial places, and the monuments of the dead.

20. *Pejora veretur:* fears the worst in his mind.

Oed. Dubia pro veris solent timere reges.
Cr. Qui pavet vanos metus veros fatetur.
Seneca.

21. *Patrio flumine:* from her paternal river; from the Inachus. The river always bore the name of the god that presided over it.

Dum calet, et medio Sol est altissimus orbe.
Quòd si sola times latebras intrare ferarum,
Præside tuta Deo, nemorum secreta subibis:
Nec de plebe Deo, sed qui cœlestia magnâ
Sceptra manu teneo, sed qui vaga fulmina mitto.
Ne fuge me. Fugiebat enim. Jam pascua Lernæ,
Consitaque arboribus Lyrcæa reliquerat arva:
Cùm Deus inductâ latas caligine terras
Occuluit, tenuitque fugam, rapuitque pudorem.
Interea medios Juno despexit in agros:
Et noctis faciem nebulas fecisse volucres
Sub nitido mirata die, non fluminis illas
Esse, nec humenti sentit tellure remitti:
Atque suus conjux, ubi sit, circumspicit: ut quæ
Deprênsi toties jam nôsset furta mariti.
Quem postquam cœlo non repperit: Aut ego fallor
Aut ego lædor, ait. Delapsaque ab æthere summo
Constitit in terris; nebulasque recedere jussit.
Conjugis adventum præsenserat, inque nitentem
Inachidos vultus mutaverat ille juvencam.

25 toro, pete umbras altorum nemorum

26. Quod si times sola intrare latebras ferarum, subibis secreta nemorum tuta Deo, præside: nec de plebe Deo, sed qui teneo cœlestia sceptra magnâ manu, sed qui mitto fulmina.

34. Interea Juno despexit in medios agros; et mirata volucres nebulas fecisse faciem noctis sub nitido die, sentit illas non esse fluminis, nec remitti humenti tellure: atque circumspicit, ubi suus conjux sit.

41. Delapsaque ab summo æthere *illa* constitit in terris; jussitque nebulas recedere. Ille præsenserat adventum conjugis mutaveratque

NOTÆ.

27. *Præside Deo:* a god your protector. Supply *existente* here.

28. *Sed qui.* The god expresses briefly, but forcibly, the majesty of Jupiter's character.

Jove, in counsel wise;
Father of gods and men; whose thunder-peal
Rocks the wide earth in elemental war.
ELTON'S HESIOD.

29. *Vaga fulmina:* the wandering, excursive thunderbolts. This is not to be referred to inability in Jupiter to strike any desired object, for with him the bolt is unerring, and falls wherever he listeth, but to the zigzag course which the lightning takes in its passage through the air.

30. *Lernæ.* A grove and lake of Argolis in Greece where the Hydra lived that was slain by Hercules.

31. *Lyrcæa arva:* the Lyrcæn fields; the fields around Lyrceus, which was a mountain in Argolis in which the river Inachus took its rise.

31. *Reliquerat.* Io, fleeing from Jupiter, had passed by.

33. *Tenuitque fugam:* repressed her flight.

35. *Noctis faciem:* the appearance of night; darkness.

35. *Nebulas volucres:* the floating clouds.

36. *Sub nitido die:* in the bright day; during bright daylight.

36. *Nec fluminis.* Clouds are caused by exhalations from rivers, or by vapors ascending from the earth.

39. *Quæ nôsset:* who knew; was acquainted with. *Nôsset* is by syncope for *novisset.*

39. *Furta:* the adulteries.

40. *Ego fallor:* I am deceived; I err in my conjectures.

41. *Ego lædor:* I am injured. Her husband was guilty of violating his faith to her.

41. *Delapsaque:* gliding down; descending.

43. *Nitentem juvencam:* a beautiful heifer. Several reasons are assigned for the worship of the goddess Isis (Io) in Egypt under the form of a cow; some would understand by it agriculture, of which the cow was a type, and which in time came to be worshipped; while others think the animal was made sacred so that it could not be eaten; and thus agriculture would be promoted by the rearing of cattle for the plough.

The utility of cattle, and the smallness of their herds, led the Egyptians to prohibit the slaughter of cows; therefore, though they killed oxen for the altar and table; they abstained from the females with a view to their preservation; and the law deemed it a sacrilege to eat their meat.
PORPHYRY.

The Egyptians offer clean bulls and calves, but they are not allowed to immolate heifers, because they are sacred to Isis, who is represented in her statues under the form of a woman with horns, as the Greeks figure Io.
HERODOTUS.

44. *Inachidos.* Of Io, the daughter of Inachus.

Straight was my sense disordered. my fair form
Changed, as you see. disfigured with these horns;
And tortured with the bryze's horrid sting,
Wild with my pain, with frantic speed I hurried
To Cenchrea's vale with silver-winding streams
Irriguous, and the fount whence Lerna spreads
Its wide expanse of waters.
ÆSCHYLUS'S PROMETHEUS CHAINED

Bos quoque formosa est. Specimen Saturnia vaccæ
Quanquam invita, probat: nec non et cujus, et unde
Quove sit armento, veri quasi nescia, quærit.
Jupiter è terrâ genitam mentitur, ut auctor
Desinat inquiri. Petit hanc Saturnia munus.
Quid faciat? crudele, suos addicere amores:
Non dare, suspectum. Pudor est, qui suadeat illinc;
Hinc dissuadet amor. Victus pudor esset amore:
Sed leve si munus sociæ generisque torique
Vacca negaretur, poterat non vacca videri.
Pellice donatâ, non protinus exuit omnem
Diva metum; timuitque Jovem, et fuit anxia furti;
Donec Aristoridæ servandum tradidit Argo.
Centum luminibus cinctum caput Argus habebat.
Indè suis vicibus capiebant bina quietem;
Cætera servabant, atque in statione manebant.
Constiterat quocunque modo, spectabat ad Io:
Ante oculos Io, quamvis aversus, habebat.
Luce sinit pasci: cùm Sol tellure sub altâ est,

45 vultus Inachidos in nitentem juvencam. Bos quoque est formosa.

48. Jupiter mentitur *illam* genitam *esse* e terrâ, ut auctor desinat inquiri. Saturnia petit hanc munus.

51. Pudor est, qui suadeat illinc; amor dissuadet hinc. Pudor esset victus amore: sed si vacca, leve munus, negaretur sociæ generisque torique,

55. Diva, donatâ pellice, non protinus exuit omnem metum; timuitque Jovem, et fuit anxia furti; donec tradidit Aristoridæ Argo servandam. Argus habebat caput cinctum centum luminibus. Indè bina capiebant quietem suis vicibus; cætera servabant,

63. Sinit pasci luce:

NOTÆ.

45. *Saturnia.* Juno, the daughter of Saturn.

45. *Specimen:* the appearance; the form.

46. *Quanquam invita:* though unwilling. Juno hated her because of her adultery, yet affected to be pleased with her appearance, that she might get her into her power.

46. *Cujus:* whose she was?

46. *Unde:* from what place she came?

47. *Quasi nescia.* As if she did not know her real character.

48. *Genitam:* that she was sprung.

48. *Auctor:* the owner; the creator.

50. *Addicere:* to deliver up.

50. *Suos amores:* his love; his mistress. The abstract *amor* is put for the concrete *amata*, viz. Io.

51. *Illinc:* from that; from refusing to give Io to Juno.

52. *Hinc:* from this; from giving her up to Juno.

53. *Sociæ:* to the participant of his race and couch.

54. *Non poterat.* She could not appear to be a heifer, if Jupiter would refuse to give her to his wife.

55. *Pellice donata:* when the harlot was given to her.

56. *Timuitque Jovem:* she was afraid of Jupiter. She was under apprehension that Jupiter would take some means to get the heifer out of her possession.

56. *Anxia furti:* was solicitous about the adultery. She was fearful that Jupiter might change her again into the human form, and again violate his marital obligations.

57. *Aristoridæ:* the son of Aristor.

58. *Argo.* The son of Aristor who married Ismene, the daughter of Asopus. He had an hundred eyes, only two of which slept in succession. Some mythologists state that one-half of his eyes slept at the same time. By Argus is meant heaven, and his eyes are the stars. The two that were fabled to watch Io, or the upper hemisphere, were the sun and moon. By Mercury killing Argus, Macrobius and Pontanus understand Apollo; but I have shown that the horizon is meant by Mercury.

Macrobius considers Argeiphontes to be the sun, at whose rising the hundred eyes of Argus are put out.—WILKINSON.

Argus is heaven: ethereal fires his eyes,
That wake by turns; and stars that set and rise.
These sparkle on the brow of shady night;
But when Apollo rears his glorious light,
They, vanquished by so great a splendor, die.
PONTANUS.

Close behind,
In wrathful mood, walked Argus, earthborn herdsman,
With all his eyes observant of my steps.
ÆSCHYLUS.

59. *Inde:* thence; of them.

59. *Suis vicibus:* in their turns.

59. *Bina:* two at a time.

60. *Servabant:* watched.

60. *In statione:* in station; upon guard like soldiers. Hence Cicero:

Oculi tanquam speculatores in arce collocati.
DE NATURA DEORUM.

61. *Quocunque modo:* in whatever way he stood.

62. *Quamvis aversus:* though turned away from her; though she was behind his back; for his head was encircled with eyes.

63. *Luce:* during the light; by day.

63. *Cum sol tellure:* when the sun is beneath the deep earth.

Where the searching eye of heaven is hid
Behind the globe, and lights the lower world.
SHAKSPEARE.

Claudit, et indigno circumdat vincula collo.
Frondibus arbuteis, et amarâ pascitur herbâ:
Prœque toro, terræ non semper gramen habenti
Incubat infelix: limosaque flumina potat.
Illa etiam supplex, Argo cùm brachia vellet
Tendere; non habuit quæ brachia tenderet Argo:
Conatoque queri, mugitus edidit ore:
Pertimuitque sonos: propriâque exterrita voce est.
Venit et ad ripas, ubi ludere sæpe solebat,
Inachidas ripas, novaque ut conspexit in undâ
Cornua, pertimuit, seque externata refugit.
Naïdes ignorant, ignorat et Inachus ipse
Quæ sit. At illa patrem sequitur, sequiturque sorores;
Et patitur tangi, seque admirantibus offert.
Decerptas senior porrexerat Inachus herbas;
Illa manus lambit, patriisque dat oscula palmis;
Nec retinet lacrymas; et, si modò verba sequantur,
Oret opem, nomenque suum, casusque loquatur.
Littera pro verbis, quam pes in pulvere ducit,
Corporis indicium mutati triste peregit.
Me miserum! exclamat pater Inachus; inque gementis
Cornibus, et niveæ pendens cervice juvencæ,
Me miserum! ingeminat: tune es quæsita per omnes,

cum Sol est sub altâ tellure, claudit, et circumdat vincula indigno collo. Pascitur arbuteis frondibus et amarâ herbâ: que infelix incubat terræ
68. Illa etiam supplex, cùm vellet tendere brachia Argo: non habuit brachia quæ tenderet Argo: quæ edidit mugitus ore, conato queri: pertimuitque sonos: que exterrita est propriâ voce. Et venit ad ripas, ubi sæpe
75. Naïdes ignorant, et Inachus ipse ignorat quæ sit. At illa sequitur patrem, sequiturque sorores: et patitur tangi, que offertse admirantibus. Senior Inachus
80. Nec retinet lacrymas; et si modò verba sequantur, oret opem, que loquatur suum nomen, casusque. Littera pro verbis, quam pes ducit in pulvere, peregit triste indicium mutati
86. Tune es nata, quæsita mihi per om-

NOTÆ.

64. *Claudit:* he shuts her up, viz. in a stable.

64. *Indigno collo:* her neck unworthy—undeserving—of chains. So line 56, Lib. I. Fab. XII.

66. *Pro toro.* Instead of the soft and downy couch which she was wont to press, she is forced to lie upon the ground, which was often without a covering of grass, hard and stony.

69. *Non habuit.* Supply *brachia.* Had not arms, which arms she could extend to Argus.

70. *Mugitus edidit.* When she attempted to complain, instead of being able to speak, she could only low after the manner of a heifer.

71. *Propria voce.* Was affrighted at the sounds which her own voice uttered.

72. *Ubi ludere.* Where she was often accustomed to play. This is a pathetic circumstance that appeals to the heart with all the freshness and feeling of early recollections.

73. *Ut conspexit.* When she saw her horns in the water she was frightened. Actæon, in like manner, when changed into a stag, is horrified at the sight of his horns.

Ut verò solitis sua cornua vidit in undis,
Me miserum! dicturus erat.
METAMORPH. Lib. iii.

75. *Naïdes.* The goddesses of fountains and rivers; here they were the attendants and daughters of Inachus.

75. *Ignorat et Inachus.* What a melancholy change! The sister Naiads,—her very father,—does not know her.

He hath put my brethren far from me, and mine acquaintance are verily estranged from me. My kinsfolk have failed, and my familiar friends have forgotten me.—JOB xix.

80. *Nec retinet lacrymas:* nor restrains her tears.

80. *Si modò.* If she only had the power of speech.

82. *Littera.* Retaining the use of her reason, although her body had suffered transformation, Io wrote her name in the sand, and the history of her misfortunes. The impression of the cow's foot is that of an I inside of the letter O; but this mere impression, of itself, could have detailed nothing to her father, unless it is fabled, that only since the days of IO, the feet of cows have had the peculiar impression to which we have referred.

82. *Pes ducit:* her foot-traces in the dust.

83. *Indicium peregit:* gave the discovery.

85. *Pendens cervice:* hanging upon the neck. This recumbent attitude is the true one of overwhelming sorrow.

86. *Ingeminat:* he repeats again. The repetition of short, broken sentences is the very language of true grief. Thus David over Absalom:

O, my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!—2 SAMUEL xviii.

Nata, mihi terras? Tu, non inventa, repertâ
Luctus eras levior. Retices; nec mutua nostris
Dicta refers. Alto tantùm suspiria prodis
Pectore: quodque unum potes, ad mea verba remugis.
At tibi ego ignarus thalamos tædasque parabam:
Spesque fuit generi mihi prima, secunda nepotum.
De grege nunc tibi vir, nunc de grege natus habendus.
Nec finire licet tantos mihi morte dolores:
Sed nocet esse Deum: præclusaque janua lethi
Æternum nostros luctus extendit in ævum.
Talia mœrenti stellatus submovet Argus,
Ereptamque patri diversa in pascua natam
Abstrahit. Ipse procul montis sublime cacumen
Occupat, unde sedens partes speculetur in omnes.
Nec superûm rector mala tanta Phoronidos ultra
Ferre potest: natumque vocat; quem lucida partu
Pleïas enixa est: lethoque det, imperat, Argum.

nes terras? Tu eras levior luctus non inventa repertâ. Retices; nec refers dicta mutua nostris. Tantùm prodis suspiria alto pectore:

91. At ego ignarus parabam tibi thalamos tædasque: spesque generi fuit prima mihi, nepotum secunda. Nunc vir est habendus tibi de grege, nunc natus de grege. Nec licet mihi finire tantos dolores morte:

97. Stellatus Argus submovet natam patri mœrenti talia, abstrahitque *illam* in diversa pascua.

101. Nec rector superûm potest ferre ultrà tanta mala Phoronidos; vocatque natum, quem lucida Ple-

NOTÆ.

88. *Luctus eras levior:* you were a lighter sorrow. It was a less unhappiness for Inachus to consider her lost or dead than to find her changed into a beast.

90. *Remugis.* Unable to address him, the only reply which she can make to his words, is to low after the manner of a heifer.

91. *Ego ignarus.* There is something very pathetic in the relation, which the afflicted father gives, of the blasted prospects and ruined hopes which he had been cherishing for his child.

91. *Thalamos:* marriage-chambers; by metonymy for marriage.

91. *Tædas.* The bridal torches with which the husband led home his bride.

94. *Tantos dolores:* so great sorrows.

Bring me a father that so loved his child,
Where joy of her is overwhelmed like mine,
And bid him speak of patience;
Measure his wo the length and breadth of mine,
And let it answer every strain for strain.
SHAKSPEARE.

Ah never, never
Conceived I that a tale so strange should reach
My ears; that miseries, woes, distresses, terrors,
Dreadful to sight, intolerable to sense,
Should shock me thus: wo, wo, unhappy fate!
How my soul shudders at the fate of Io!
ÆSCHYLUS.

94. *Morte.* The unhappy father laments that he cannot escape from his sufferings by dying.

Oh! that this too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter.
SHAKSPEARE.

95. *Nocet esse Deum:* it is a curse to be a god. In full, the sentence is, nocet *mihi me* esse.

95. *Præclusa janua lethi:* the gate of death shut against me. Poets often speak of the court and halls of death.

So live that when thy summons comes to join
The innumerable caravan that moves
To that mysterious realm, where each shall take
His station in the silent halls of Death.
W. C. BRYANT.

Fly fearless through death's iron gate,
Nor dread the dangers as she passed.
WATTS.

96. *Æternum in ævum:* to an eternal age.

Ill wouldst thou bear my miseries, by the Fates
Exempt from death, the refuge of the afflicted;
But my afflictions know no bounds, till Jove
Falls from the imperial sovereignty of heaven.
ÆSCHYLUS.

97. *Stellatus Argus:* the starry Argus—having eyes like stars.

97. *Submovet:* removes him; repels Inachus from his daughter.

99. *Abstrahit:* forces away.

101. *Superûm rector:* the ruler of the gods, viz., Jupiter.

101. *Phoronidos.* Of Io, who was the grand-daughter of Phoroneus.

102. *Quem.* Mercury, the son of Jupiter, by Maia, one of the Pleïades.

Hermes, draw near, and to my prayer incline,
Angel of Jove, and Maia's son divine.
ORPHEUS.

Mercury is the *source of invention;* and hence he is said to be the son of Maia; because *search*, which is implied by *Maia*, leads invention into light. He bestows too *mathesis* on souls, by unfolding the will of his father Jupiter: and this he accomplishes as the angel or messenger of Jupiter.—PROCLUS.

103. *Pleïas.* The Pleiades were seven of the daughters of Atlas by Pleione, one of the Oceanides. They were changed into the constellation commonly called the Seven Stars, in the neck of Taurus.

103. *Lethoque det:* to put to death. This is to be understood astronomically. To extinguish the light of Argus's eyes and put him to death, as related in the subse-

Parva mora est, alas pedibus, virgamque potenti
Somniferam sumsisse manu, tegimenque capillis.
Hæc ubi disposuit, patriâ Jove natus ab arce
Desilit in terras. Illîc tegimenque removit,
Et posuit pennas: tantummodo virga retenta est.
Hâc agit, ut pastor per devia rura capellas,
Dum venit, abductas: et structis cantat avenis,
Voce novæ captus custos Junonius artis,
Quisquis es, hoc poteras mecum considere saxo,

ias enixa est partu: imperatque det Argum leto. Mora est sumsisse alas pedibus, virgamque
109. Hac, ut pastor, agit, dum venit, capellas abductas per devia rura; et cantat structis avenis. Argus Junonius custos, captus voce novæ artis, ait, Quisquis es, poteras considere hoc saxo mecum; enim

NOTÆ.

quent fable, means the extinguishment of the light during an eclipse of the sun. Mercury or Anubis being the horizon according to the Egyptian myth; for these two are the same. Isis or Io is the upper or visible part of the earth.

The Egyptians esteem the sun to be the Demiurgus, and hold the legends about Osiris and Isis (Io) and all their mythological fables to have reference to the stars, their appearance and occultations, and the periods of their risings, or to the increase and decrease of the moon, to the cycles of the sun, to the diurnal and nocturnal hemispheres, or to the river (Nile.)—EUSEBIUS.

Anubis is the interpreter of the gods of Heaven and of Hades . . . holding in his left hand a caduceus, and in his right shaking a poplar branch.—APULEIUS METAMORPH.

Anubis (Mercury) was supposed in one of his characters to represent the horizontal circle which divides the invisible part of the world, called by the Egyptians Nepthys from the visible which they term Isis.—PLUTARCH DE ISIDE ET OSIRI.

104. *Parva mora est:* the delay is slight; immediately. Obedience to the commands of God, should be prompt and cheerful.

He spake. The God who mounts the winged winds
Fast to his feet the golden pinions binds,
That high through fields of air his flight sustain
O'er the wide earth, and o'er the boundless main:
He grasps the wand that causes sleep to fly,
Or in soft slumbers seals the wakeful eye;
Then shoots from heaven to high Pieria's steep,
And stoops incumbent on the rolling deep.
HOMER'S ODYSSEY.

104. *Alas.* The *talaria* or winged shoes which he was accustomed to bind to his feet. The wings of Mercury may refer physically to the swiftness of the planet, which is the most rapid of the seven in its course; or, allegorically, to his volubility of speech, as the god of eloquence.

104. *Virgam.* The rod which Mercury was accustomed to carry in his hand, called also Caduceus. It was wreathed with two serpents, and had irresistible power. With it he could call the spirits of the dead from Orcus, seal the eyes of the living in sleep, and perform many other prodigies. By the virtue of this rod, we are to understand the power of eloquence in persuading or dissuading, which attracts and impels the minds of men.

105. *Tegimenque capillis.* His winged cap, called also Petasus. By this we are to understand the disguised art of the orator, by which he conceals the fallacy of his arguments.

106. *Disposuit:* arranged there, viz. his talaria, rod, and cap. We have here a description of the messenger of Jupiter; we give one of a messenger of Jehovah by a Christian poet.

At once on the eastern cliff of Paradise
He lights, and to his proper shape returns,
A seraph winged: six wings he bore to shade
His lineaments divine; the pair that clad
Each shoulder broad, came mantling o'er his breast
With regal ornament; the middle pair
Girt like a starry zone his waist, and round
Skirted his loins and thighs with downy gold,
And colors dipt in heaven; the third his feet
Shadowed from either heel with feather'd mail
Sky-tinctured grain. Like Maia's son he stood,
And shook his plumes, that heavenly fragrance filled
The circuit wide.—MILTON.

106. *Patriâ ab arce.* From heaven, where Jupiter his father reigns.

107. *Illic:* there; when he reached the earth.

108. *Posuit pennas:* laid aside his wings.

109. *Hac:* with this; his caduceus, used now as a shepherd's crook.

110. *Abductas:* taken away; driven away, as he came along. He seizes upon some one's goats, as he passed through the country, and having put on the appearance of a shepherd, drove them near the place where Argus was watching Io.

110. *Structis avenis:* on the oat-straws; reeds joined together. The pastoral pipe was formed of reeds, oaten-straws, or, like hollow cylinders of unequal length, joined together by wax.

Fistula cui semper decrescit arundinis ordo,
Nam calamus cera jungitur usque minor.
TIBULLUS.

Est mihi disparibus septem compacta cicutis
Fistula.—VIRGIL.

111. *Voce:* with the voice; the sound.

111. *Novæ artis:* the new art; the new invention—viz. the pipe—the abstract being put for the concrete.

111. *Custos Junonius.* The keeper whom Juno had employed.

112. *Hoc saxo:* upon this rock. Upon the rock on which Argus was sitting.

Argus ait; neque enim pecori fœcundior ullo
Herba loco est; aptamque vides pastoribus umbram.
Sedit Atlantiades, et euntem multa loquendo
Detinuit sermone diem; junctisque canendo
Vincere arundinibus servantia lumina tentat.
Ille tamen pugnat molles evincere somnos:
Et, quamvis sopor est oculorum parte receptus;
Parte tamen vigilat. Quærit quòque, namque reperta
Fistula nupèr erat, quâ sit ratione reperta.

neque est herba fœcundior pecori ullo loco.

115. Atlantiades sedit, et detinuit euntem diem sermone loquendo multa; tentatque vincere servantia lumina canendo junctis arundinibus.

120. Quærit quoque, qua ratione *illa* reperta sit, namque fistula reperta erat nupèr.

NOTÆ.

113. *Argus ait.* In giving him an invitation to stop, and take a seat with him upon the rock on which he was sitting, Argus tells Mercury there is good accommodation both for his goats and for himself; the grass is abundant, and there is an agreeable shade for shepherds.

114. *Pastoribus umbram.* Argus points to the shade which invites them to its cool retreat; thus in Virgil:

Sive sub incertas Zephyris motantibus umbras,
Sive antro potiùs succedimus: aspice ut antrum
Sylvestris raris sparsit labrusca racemis.
Eclogue v.

115. *Atlantiades.* Mercury, the grandson of Atlas.

115. *Euntem diem:* the passing day.

116. *Detinuit:* detained; arrested. Thus Adam, in the Paradise Lost, tells the angel that the sun will pause in his orb, to listen to his recital.

And the great light of day yet wants to run
Much of his race, though steep, suspense in heaven
Held by thy voice: thy potent voice he hears,
And longer will delay to hear thee tell
His generation, and the rising birth
Of nature from the unapparent deep.—Book vii.

117. *Vincere:* to overcome; to lull to sleep by the sweetness of the music.

117. *Arundinibus.* The reed has been a very important instrument in the progress of society. It was originally used in war for arrows, and thus contributed to fire and madden the angry passions of men. Made afterwards into flutes, it softened the affections, and promoted pastoral innocence and happiness. Lastly, it was employed in writing, and, formed into pens, was the means of enlightening the mind, and diffusing intelligence abroad.

117. *Servantia lumina:* his wakeful eyes.

118. *Molles somnos:* soft slumbers.

The timely dew of sleep
Now falling with soft slumbrous weight, inclines
Our eyelids.—Milton.

QUÆSTIONES.

Where is Tempe?

Where did the rivers of Greece assemble?

Of what geographical explanation is this capable?

For what did they assemble?

Which one of the rivers was absent, and why?

Who had fallen in love with Io?

When surprised by Juno, into what had he changed her?

To whose care did Juno assign her?

Who was Argus?

To whom did Io come in her wanderings?

Did they know her?

How did she discover herself?

How does Jupiter resolve to free her?

Who was Mercury?

What form and appearance did he assume?

What does he endeavour to do with his pipe?

What story does he relate to Argus?

Is the story of Io a consistent fable, or made up of detached parts?

What does Herodotus say of her historically?

What does Diodorus Siculus say?

Were Osiris and Jupiter considered the same?

How can the love of Jupiter and the birth of Epaphus be explained?

If we consider Io the moon, how can we explain the love of Osiris or Jupiter?

If by Io we understand the earth, how may we explain the love of Jupiter or Osiris?

Why was the cow worshipped as a sacred animal, according to Eusebius and others?

As a hieroglyphic, what may the cow represent?

Do Diodorus Siculus and Sophocles speak of the wanderings of Io at a time that agrees with the Fall of man?

Of what, then, had we better consider the hieroglyphic and worship of the cow a tradition and corruption?

What do the wanderings of Io indicate?

How do we explain the part of the story relating to Argus?

How must we consider Io or Isis in this connection?

Were the Greek Mercury and Egyptian Anubis the same?

As what did they consider Anubis?

How is the horizon said to cut off the head of Argus, and to put out the light of his eyes?

FABULA XIV.

SYRINX MUTATUR IN ARUNDINEM.

Pan falls in love with the nymph Syrinx, the daughter of the river Ladon, and when she refuses to listen to his addresses, pursues her. She flies from him till she is stopped by the waters of the Ladon, when she implores the assistance of the Naiads who transform her into reeds. Out of these Pan makes a pipe which is called by her name.

EXPLICATIO.

Mercury, at the request of Argus, who is captivated with the music of the pipe upon which he is playing, proceeds to tell the manner in which that instrument was invented, and relates the story of Pan and the nymph Syrinx. As Pan, the god of shepherds, was the inventor of the pipe, he is here said to have fallen in love with Syrinx, which is the Greek name for that pastoral instrument of music. Dionysius informs us, that on the banks of the Ladon, the kind of reeds of which pipes were made, grew in abundance; and hence Syrinx is fabled to be the daughter of the river Ladon. It is probable, that Pan (or the shepherds whom he represents) was attracted by the sound which the sighing of the wind among the reeds, effected; or, that by blowing into them, and hearing the noise which was made, he conceived the idea of multiplying and varying the sounds by joining several reeds together of different length, and thus perfected the instrument.

The poet has thrown an attractive interest around the fable, by making Syrinx one of the Naiads. Nor is she merely a fair nymph of the waters, but the most celebrated for beauty, of all the nymphs of that region. Another grace is added to her beauty, she is no less pure than fair; and in her character and exercises, was the constant worshipper of Diana. She had refused the converse of the Satyrs, Fauns, and Sylvans, and did not deign even to listen to the addresses of Pan, but fled from him with the utmost precipitancy, and preferred, at length, surrendering up her life, rather than sully the virgin innocence and modesty which had been the pride of her existence.

The story is in itself so pleasant, and so musical is the voice of Mercury in relating it, that the eyes of Argus become heavy with sleep; when the god confirms their drowsiness with his magic wand, and strikes off the head of Argus with his falchion. Juno collects the eyes, and places them in the tails of her peacocks.

UM Deus, Arcadiæ gelidis in montibus, inquit,
Inter Hamadryadas celeberrima Nonacrinas
Naïas una fuit. Nymphæ Syringa vocabant.
Non semel et Satyros eluserat illa sequentes,
Et quoscunque Deos umbrosave sylva, feraxve
Rus habet: Ortygiam studiis, ipsâque colebat

NOTÆ.

1. *Tum Deus.* Mercury commences the relation of the metamorphosis of Syrinx.

1. *Arcadiæ.* An inland country in Peloponnesus. From the multitude of oaks it was anciently called Drymodes, afterwards Pelasgia, and finally Arcadia, from Arcas, the son of Jupiter and Calisto. The inhabitants were generally shepherds, and were skilled in music and pastoral poetry.

2. *Hamadryadas.* The Hamadryads were nymphs of the woods, who presided over oaks, with which they were supposed to live and die. The etymology is ἁμὰ, *together*, and ὀρῦς, *an oak*.

2. *Nonacrinas.* Of Nonacris, a town and mountain in Arcadia.

3. *Syringa.* A pipe in Greek is called σύριγξ, and hence in a great measure the origin of the fable.

4. *Non semel:* not once; oftentimes.

4. *Satyros:* the Satyrs. See note on page 62.

4. *Eluserat:* had eluded; had escaped from.

5. *Quoscumque Deos.* The Fauns, Sylvans, &c. See note on these, page 62.

6. *Ortygiam Deam:* the Ortygian goddess; Diana, who was born in Delos, called Ortygia, from ὀρτύξ, a quail, because the island abounded in quails.

6. *Studiis:* in her exercises.

Virginitate Deam: ritu quoque cincta Dianæ
Falleret, et credi posset Latonia, si non
Corneus huic arcus, si non foret aureus illi.
Sic quoque fallebat. Redeuntem colle Lyceo
Pan videt hanc, pinuque caput præcinctus acutâ,
Talia verba refert. Restabat plura referre:
Et precibus spretis fugisse per avia Nympham;
Donec arenosi placitum Ladonis ad amnem
Venerit: hîc, illi cursum impedientibus undis,
Ut se mutarent, liquidas orâsse sorores:
Panaque, cùm prensam sibi jam Syringa putaret,
Corpore pro Nymphæ calamos tenuisse palustres.
Dumque ibi suspirat, motos in arundine ventos
Effecisse sonum tenuem, similemque querenti:
Arte novâ vocisque Deum dulcedine captum,
Hoc mihi concilium tecum, dixisse, manebit:
Atque ita disparibus calamis compagine ceræ
Inter se junctis nomen tenuisse puellæ.

6. Colebat Ortygiam Deam studiis, ipsâque virginitate. Quoque cincta ritu Dianæ, falleret, et posset credi Latonia, si corneus arcus non foret huic,

11. Pan videt hanc redeuntem Lyceo colle, præcinctus caput acutâ pinu refert talia verba. Restabat referre plura: et Nympham fugisse per avia, spretis precibus; donec venerit ad placitum amnem arenosi Ladonis: hîc, undis impedientibus cursum illi, orâsse liquidas

19. Dumque suspirat ibi, ventos motos in arundine, effecisse tenuem sonum, similemque querenti. Que Deum, captum novâ arte que dulcedine vocis dixisse, Hoc concilium tecum

NOTÆ.

8. *Falleret:* she would deceive you. You would take her to be Diana.

8. *Latonia.* Diana, who was the daughter of Latona.

9. *Huic.* To Syrinx.

11. *Pan.* The god of shepherds, and of the inhabitants of the country in general. His parentage is uncertain. Some make him son of Jupiter and Callisto; some of Jupiter and Thymbris; while others make him the son of Mercury and Dryope, or Penelope. He had on his head horns, his nose was flat, and his thighs, legs, feet and tail were those of a goat. The Egyptians worshipped Nature under the name of Pan.

11. *Pinu.* The pine was sacred to Pan.

12. *Verba refert:* he addresses her.

14. *Ladonis.* The Ladon is a gentle river of Arcadia, and a branch of the Alpheus.

15. *Hîc:* here, viz., at the river Ladon.

16. *Liquidas sorores:* the nymphs of the river Ladon.

18. *Corpore pro Nymphæ:* instead of the body of the nymph, who was now changed into the reeds. Moore, the lyric poet, speaks in like manner of the transformation of a syren into a harp.

'Tis believed that this harp which I now wake for thee
Was a syren, of old, who sung under the sea,
And who often at eve, through the bright billow roved,
To meet on the green shore a youth whom she loved.

But she loved him in vain, for he left her to weep,
And in tears, all the night her gold ringlets to steep.
Till heav'n looked, with pity, on true-love so warm,
nd changed to this soft harp the sea-maiden's form!
Still her bosom rose fair—still her cheeks smiled the same,
While her sea-beauties gracefully curled round the frame;
And her hair, shedding tear-drops from all its bright rings,
Fell over her white arms, to make the gold strings.

Hence it came that this soft harp so long hath been known,
To mingle love's language with sorrow's sad tone;
Till thou didst divide them, and teach the fond lay
To be love when I'm near thee, and grief when away.—MOORE'S MELODIES.

19. *In arundine ventos.* Lucretius says, that it was the sighing of the wind among the reeds which suggested the invention of the Pandæan pipes:

Thus birds instructed man
And taught them songs, before their art began:
And while soft evening gales blew o'er the plains,
And shook the sounding reeds, they taught the swains:
And thus the pipe was framed, and tuneful reed;
And whilst the tender flocks securely feed,
The harmless shepherds tuned their pipes to love.—CREECH'S LUCRETIUS.

20. *Effecisse sonum:* made a faint sound. Thus Anacreon:

The god pursued, with winged desire,
And when his hopes were all on fire,
And when he thought to hear the sigh
With which enamored virgins die,
He only heard the pensive air
Whispering amid her leafy hair!—ODE IX.

22. *Concilium:* reconciliation.

Conciliis et dissidiis exercita crebris.
LUCRETIUS.

23. *Disparibus calamis:* reeds of unequal length.

24. *Nomen puellæ:* the name of the girl. Syrinx signifies a pipe.

Talia dicturus vidit Cyllenius omnes
Succubuisse oculos, adopertaque lumina somno.
Supprimit extemplo vocem; firmatque soporem,
Languida permulcens medicatâ lumina virgâ.
Nec mora; falcato nutantem vulnerat ense,
Quâ collo confine caput: saxoque cruentum
Dejicit: et maculat præruptam sanguine cautem.
Arge, jaces: quodque in tot lumina lumen habebas,
Exstinctum est: centumque oculos nox occupat una.
Excipit hos, volucrisque suæ Saturnia pennis
Collocat, et gemmis caudam stellantibus implet.

25. Cyllenius dicturus talia, vidit omnes oculos succubuisse, luminaque adoperta *esse* somno. Extemplò supprimit vocem, firmatque soporem,
29. Vulnerat *illum* nutantem, falcato ense, *ex ea parte* quâ caput est confine collo; dejicitque illum cruentum saxo, et maculat præruptam cautem sanguine.
34. Saturnia excipit hos, que collocat pennis suæ volucris,

NOTÆ.

Telling us how fair trembling Syrinx fled
Arcadian Pan, with such a fearful dread.
Poor nymph,—poor Pan,—how he did weep to find
Naught but a lovely sighing of the wind
Along the reedy stream; a half-heard strain,
Full of sweet desolation—balmy pain.—KEATS.

25. *Cyllenius:* the Cyllenian. Mercury is thus called, from Cyllene, a mountain in Arcadia, where he was born.

26. *Succubuisse oculos:* that his eyes had yielded; were overcome with sleep.

28. *Medicatâ virgâ:* with his magic wand.

29. *Nutantem:* as he nods.

29. *Falcato ense;* with his crooked sword, shaped like a sickle.

33. *Nox una:* a common night; the darkness of death.

34. *Volucris suæ:* of her bird; of the peacock which was sacred to Juno, and drew her chariot. As the lower air or atmosphere, mythologically called Juno, is the medium through which light is transmitted, the peacock covered over with eyes, in being sacred to Juno, is designed to emblematize the fact.

35. *Gemmis stellantibus:* with starry gems.

The crested cock whose clarion sounds
The silent hours, and the other whose gay train
Adorns him, colored with the florid hue
Of rainbows and starry eyes.—MILTON.

QUÆSTIONES.

Where is Arcadia, and for what celebrated?

Who was Syrinx?

Who were the Hamadryads?

Who were the Satyrs? Fauns? Sylvans?

Why was Diana called the Ortygian?

Why was she called Latonia?

Whom did Syrinx imitate in her actions?

Who was Pan?

With whom did he fall in love?

Did she favor his suit?

When about to be taken, what request did she make of her sister nymphs?

What transformation took place?

What did Pan do with the reeds?

What is the meaning of Syrinx?

Why was she said to be the daughter of the river Ladon?

How does Lucretius say the invention of the pipe was suggested?

When the relation of the story had lulled Argus to sleep, what did Mercury do to him?

What did Juno do with his eyes?

Mythologically, how do we account for the peacock being sacred to Juno?

FABULA XV.

IO IN PRISTINAM FORMAM REVERSA.

Io, persecuted by Juno with a horrid fury, wanders over the world until she comes to the Nile. By the intercession of Jupiter she is freed from further punishment, and resumes the human form. After this she gives birth to Epaphus. Quarrel of Epaphus and Phaëthon.

EXPLICATIO.

This fable is a continuation of the same story which is related in part in the two former fables. If, in explanation of the myth, we consider the Cow a type of agriculture, which became necessary when man was forced to subsist by labor, by the wanderings of Io we may understand the early emigration of mankind, and the spread of agriculture. In the explanation of Fable XIII., we showed, by reference to Diodorus Siculus, that in time and circumstances it agreed with the Fall of man, and the deterioration of morals. Io (or agriculture) is said in her wanderings to be urged on by furies; and as, at the time when agriculture was instituted, man was driven out from the presence of God, under the goadings of remorse, and a consciousness of guilt, these were the furies by which he was agitated in his wanderings over the world in search of a home where to settle. The great fertility of the Valley of the Nile would at length become the great centre of agricultural emprise, and thus the Nile is fabled to be the end of the long journeyings of Io. The story of Io's resumption of the human form is a mere conclusion of the personal character of the myth, and is not capable of any interpretation. The worship of Isis by the Egyptians, from whom the Greeks borrow the mutilated story of their Io, was no doubt a corruption of a symbolic commemoration of agriculture, and of the taurine part of the great quadriform image or cherubim at the gates of Eden.

The story of the quarrel of Epaphus and Phaëthon is a continuation of the fable of Io, in a personal, instead of a mythological form, and is a beautiful introduction to the second Book of the Metamorphoses. If we consider Phaëthon a real personage, and the actual son of Clymene by a reputed union with Apollo, we must explain the amour of the celestial lover by the fact, that a lewd priesthood often imposed on the credulity of silly women whom they wished to corrupt, by giving out that the god upon whom they ministered was in love with them. Thus Herodotus, in describing the temple of Jupiter Belus, at Babylon, says: In the last tower is a large chapel, in which there lies a bed, very splendidly ornamented, and beside it a table of gold; but there is no statue in the place. No man is allowed to sleep here, but the apartment is appropriated to a female, whom, if we believe the Chaldean priests, the deity selects from the women of the country, as his favorite. Lib. i. Cap. 181. Other interpretations of the history of Phaëthon we will give in Lib. II. Fab. II.

PROTINUS exarsit, nec tempora distulit iræ;
Horriferamque oculis animoque objecit Erinnyn
Pellicis Argolicæ, stimulosque in pectore cæcos
Condidit, et profugam per totum terruit orbem.

NOTÆ.

1. *Protinus:* forthwith; immediately after the death of Argus.

1. *Exarsit:* Juno was inflamed with rage.

2. *Oculis animoque:* before the eyes and imagination.

> Again that sting! Ah me, that form again!
> With all his hundred eyes the earth-born Argus—
> Cover it Earth! See, how it glares upon me,
> The horrid spectre! Wilt thou not, O Earth,
> Cover the dead, that from thy dark abyss
> He comes to haunt me, to pursue my steps
> And drive me foodless o'er the barren strand?
> ÆSCHYLUS'S PROMETHEUS CHAINED.

2. *Erinnyn:* a fury, madness.

> By the Furies' fierce assaults
> To flight I was impelled.—EURIPIDES'S IPHIGENIA.

3. *Pellicis Argolicæ:* of the Argolic mistress; of Io, the mistress of Jupiter.

3. *Stimulosque:* stings, goads; a metaphor taken from spurs or goads with which cattle are urged forward.

> That virgin, whom transformed
> The torturing sting drove wandering o'er the world.—ÆSCHYLUS'S SUPPLICANTS.

4. *Profugam:* a fugitive; a wanderer.

> I hear her griefs that whirl her soul to madness
> Daughter of Inachus, whose love inflames
> The heart of Jove; hence Juno's jealous rage
> Drives the poor wanderer restless o'er the world.—ÆSCHYLUS.

> Thy toils, which thou through Greece
> Driven by the Furies' maddening stings, hast borne.—EURIPIDES.

4. *Terruit:* affrighted her. Virgil and Æschylus say that Juno pursued her with the brize or gadfly.

> The gadfly sounds; beneath her restless wing
> The breeze shrill whizzes, and the forests ring;
> Erst with this plague the jealous wife of Jove
> In direful rage th' Inachian heifer drove.
> GEORGIC iii. v. 129.

Ultimus immenso restabas, Nile, labori.
Quem simul ac tetigit, positisque in margine ripæ
Procubuit genibus, resupinoque ardua collo,
Quos potuit, solos tollens ad sidera vultus,
Et gemitu, et lacrymis, et luctisono mugitu
Cum Jove visa queri est, finemque orare malorum.
Conjugis ille suæ complexus colla lacertis,
Finiat ut pœnas tandem, rogat: Inque futurum
Pone metus, inquit, nunquam tibi causa doloris
Hæc erit; et Stygias jubet hoc audire paludes.
Ut lenita Dea est, vultus capit illa priores;
Fitque quod antè fuit. Fugiunt è corpore setæ:
Cornua decrescunt; fit luminis arctior orbis:
Contrahitur rictus: redeunt humerique manusque:
Ungulaque in quinos dilapsa absumitur ungues.
De bove nil superest, formæ nisi candor, in illâ:
Officioque pedum Nympha contenta duorum
Erigitur; metuitque loqui; ne more juvencæ

5. Nile, restabas ultimus immenso labori. Quem simul ac tegigit, positisque genibus in margine ripæ, procubuit, que ardua resupino collo, tollens vultus quos solos potuit ad sidera, et visa est queri cum
11. Ille complexus colla conjugis suæ lacertis, rogat ut tandem finiat pœnas; que inquit, Pone metus in futurum, hæc nunquam erit causa doloris tibi, et jubet
16. Setæ fugiunt è corpore: cornua decrescunt: orbis luminis fit arctior: rictus contrahitur: humerique manusque redeunt: ungulaque dilapsa in quinos
21. Nymphaque contenta officio duorum pedum, erigitur; me-

NOTÆ.

PEL. What new device to vex the wretched heifer?
CHO. A winged pest, armed with a horrid sting:
Those on the banks of Nile call it the brize.
THE SUPPLICANTS, v. 326.

5. *Nile.* The Nile is here introduced by apostrophe. It is a large river in Africa, which rises in Abyssinia, and empties into the Mediterranean. See note on page 89. Æschylus notices the same.

On the land's extreme verge a city stands,
Canobus, proudly elevate, nigh where the Nile
Rolls to the sea his rich stream: there shall Jove
Heal thy distraction, and, with gentle hand,
Soothe thee to peace.—PROMETHEUS CHAINED.

7. *Resupinoque alta:* high with upturned neck.

8. *Quos potuit solos:* which alone she could. She had not arms to raise in supplication.

10. *Queri:* to expostulate. Her feelings are finely portrayed by Æschylus.

How, son of Saturn, how have I offended,
That with these stings, these tortures thou pursuest me,
And drivest to madness my affrighted soul!
Hear me, supreme of gods, oh hear thy suppliant,
Blast me with lightnings, bury me in the earth,
Or cast me to the monsters of the sea;
But spare these toils, spare these wide-wandering errors.—PROMETHEUS CHAINED.

12. *Pœnas.* Jupiter entreats that Juno will discontinue her persecution of Io, and permit her to resume the human form.

12. *In futurum:* for the future; henceforth. Supply *tempus.*

14. *Stygias paludes.* To swear by the Styx was considered an inviolable oath. See note on *flumina*, page 61.

LO! then imperishable Styx the first,
Swayed by the careful counsels of her sire,
Stood on Olympus, and her sons beside.
Her Jove received with honor and endowed
With goodly gifts: ordained her the great oath
Of deities.—HESIOD'S THEOGONY.

15. *Lenita est:* was appeased.

15. *Vultus priores:* her former features. Lucian, who satirized the gods of the Greeks and Romans, gives a very humorous account of her resuming the human form.

NOTUS. That heifer a goddess!
ZEPHYRUS. Certainly! and Mercury says she is to be a tutelar goddess of mariners, and our mistress, so that every one of us is to blow or not to blow, just as she pleases.
NOTUS. Then we should pay our court to her betimes, Zephyr, since the thing is now as good as done.
ZEPHYRUS. By Jupiter! it is the way to render her more benign.—But, see! the voyage is over, she is already arrived, and has swum ashore. Look! already she has done walking on all fours, and what a fine, stately dame Mercury has made of her!
NOTUS. These are wonderful events, dear Zephyr! Horns, tail, and cloven feet, all gone at once, and the heifer is a charming maid.
DIALOGUES OF MARINE DEITIES.

15. *Illa:* she, viz. Io.

17. *Luminis:* of her eye. As the eye is the organ by which light is perceived, *lumen* is figuratively used for *oculus.*

The *light* of the body is the *eye.*—MATT. vi. 22.

18. *Redeunt humerique:* her shoulders and hands return. There is a nice distinction in the use of *redeunt;* for the parts in men called *humeri* are called *armi* in beasts.

19. *Dilapsa:* having separated.

20. *Formæ candor:* fairness of form. The use of *candor* here is metaphorical.

21. *Officio:* with the service.

22. *Erigitur:* stands erect.

Mugiat: et timidè verba intermissa retentat.
Nunc Dea linigerâ colitur celeberrima turbâ.
Huic Epaphus magni genitus de semine tandem
Creditur esse Jovis: perque urbes juncta parenti
Templa tenet. Fuit huic animis æqualis et annis
Sole satus Phaëthon: quem quondam magna loquentem,
Nec sibi cedentem, Phœboque parente superbum,
Non tulit Inachides: Matrique, ait, omnia demens
Credis, et es tumidus genitoris imagine falsi.
Erubuit Phaëthon, iramque pudore repressit:
Et tulit ad Clymenen Epaphi convicia matrem.
Quoque magis doleas, genitrix, ait, Ille ego liber,
Ille ferox tacui. Pudet hæc opprobria nobis,

tuitque loqui, ne mugiat more juvencæ, et retentat intermissa verba timidè. Nunc celeberrima Dea
26. Huic Epaphus tandem creditur esse genitus de semine
28. Quem, quondam loquentem magna, nec cedentem sibi, que superbum Phœbo parente, Inachides non tulit: que ait, Demens credis matri omnia;
32. Phaëthon erubuit, que repressit iram pudore: et tulit ad matrem Clymenen convicia Epaphi. Que ait, genitrix, quo ma-

NOTÆ.

23. *Verba intermissa:* words that had been discontinued; disused speech.

24. *Dea colitur:* is worshipped as a goddess; as Isis.

MERCURY. What is to be done?
JUPITER. Nothing, but that you fly down to Nemea, kill Argus, carry off Io into Egypt, and make Isis of her. There she shall henceforth be worshipped as a goddess, preside over the inundations of the Nile, and grant favorable winds to the mariners, and be their tutelar deity.
LUCIAN'S DIALOGUES.

Io versa caput primos mugiverat annos
Nunc Dea, quæ Nili flumina vacca bibit.
PROPERTIUS ELEG.

24. *Linigerâ turbâ:* linen-wearing throng. The priests of Isis wore garments of linen. The following reason is given by Plutarch in his Morals.

For the greater part of men are ignorant, even of this most common and ordinary thing, for what reason the priests (of Isis) lay aside their hair, and go in linen garments.
The true reason of them all, is one and the same. "For it is not lawful (as Plato saith) for a clean thing to be touched by an unclean." But now no superfluity of food or excrementitious substance can be pure or clean; but wool, down, hair, and nails, come up and grow from superfluous excrements. It would be an absurdity, therefore, for them to lay aside their own hair in purgations, by shaving themselves, and by making their bodies all over smooth, and yet in the meantime to wear and carry about them the hair of brutes. For we ought to think that the poet Hesiod, when he saith,

At the rich banquet of the gods forbear
The dry excrescence from the quick to pare;

would teach us to keep the feast already cleansed from such things as these, and not in the solemnities themselves to use purgation or removal of excrementitious superfluities. But, now, flax springs up from an immortal being, the Earth, and bears an eatable fruit, and affords a simple and cleanly clothing, and not burdensome to him that's covered with it, and convenient for every season of the year, and which, besides, is the least likely to engender vermin.
DE ISIDE ET OSIRI.

25. *Huic:* to her; to Io.

25. *Epaphus.* He was the son of Jupiter and Io. He was worshipped in Egypt under the name of Apis.

Apis, also called Epaphus, is a young bull, whose mother can have no other offspring, and who is reported by the Egyptians to conceive from lightning sent from heaven, and thus to produce the god Apis. He is known by certain marks; his hair is black, on his forehead is a white triangular spot, on his back an eagle, and a beetle under his tongue, and the hair of his tail double.—HERODOTUS, iii. 28.

Of his high race a son,
The dusky Epaphus shall rise, and rule
The wide-extended land o'er which the Nile
Pours his broad waves.
ÆSCHYLUS'S PROMETHEUS CHAINED

26. *Juncta parenti:* joined to his parent; jointly with his mother.

Before the enclosure where Apis is kept, is a vestibule, in which also the mother of the Sacred Bull is fed; and into this vestibule Apis is sometimes introduced, to be shown to strangers.
STRABO xvii.

I have seen an instance of a bull, with the globe and feathers between its horns, standing on a monument built at the side of a mountain. On the other side was a cow, also coming from a mountain with a similar head-dress, and the long horns usually given to Athor, over which was the name Isis.
WILKINSON'S ANCIENT EGYPTIANS.

27. *Animis:* in spirit; in pride.

28. *Phaëthon.* He was the son of Apollo and the nymph Clymene. The name is derived from the Egyptian phre, *the sun*, and αἴθω, *to burn.*

28. *Magna loquentem:* speaking proudly.

30. *Inachides:* Epaphus, the grandson of Inachus.

31. *Imagine:* with the idea.

31. *Genitoris falsi:* of a fictitious father. Epaphus insinuated that Clymene had concealed her unchaste actions by giving out that Apollo was the father of Phaëthon, who was born to her before she had married Merops.

33. *Clymenen.* Clymene was the daughter of Oceanus and Tethys, and the mother of Phaëthon by Apollo.

Et dici potuisse, et non potuisse refelli.
At tu, si modò sum cœlesti stirpe creatus;
Ede notam tanti generis: meque assere cœlo.
Dixit; et implicuit materno brachia collo:
Perque suum, Meropisque caput, tædasque sororum,
Traderet, oravit, veri sibi signa parentis.
Ambiguum, Clymene precibus Phaëthontis, an irâ
Mota magìs dicti sibi criminis; utraque cœlo
Brachia porrexit: spectansque ad lumina solis,
Per jubar hoc, inquit, radiis insigne coruscis,
Nate, tibi juro, quod nos auditque, videtque;
Hoc te, quem spectas, hoc te, qui temperat orbem,
Sole satum. Si ficta loquor, neget ipse videndum
Se mihi; sitque oculis lux ista novissima nostris.
Nec longus patrios labor est tibi nôsse penates:
Unde oritur, terræ domus est contermina nostræ.
Si modò fert animus; gradere; et scitabere ab ipso.

gis doleas, ego ille liber, ille ferox, tacui. Pudet hæc opprobria et potuisse dici nobis, et non potuisse refelli.

42. Ambiguum *est*, an Clymene mota *sit* magìs precibus Phaëtontis, an ira criminis dicti sibi: porrexit utraque brachia cœlo; spectansque ad lumina solis, inquit juro tibi nate, per hoc jubar, insigne coruscis radiis.

50. Nec est labor longus tibi nôsse patrios penates: comus, unde oritur est con-

NOTÆ.

38. *Assere cœlo:* assert me to heaven; prove my divine origin.

39. *Implicuit brachia:* entwined his arms.

40. *Meropisque caput:* and the head of Merops, viz. his life. An oath or adjuration by the head, was anciently considered of the most solemn character.

Neither shalt thou swear by thy head, because thou canst not make one hair white or black.—MATT. v. 36.

Sed Jove nondum
Barbato, nondum Græcis jurare paratis
Per *caput* alterius.—JUVENAL. SAT. vi.

40. *Tædasque sororum:* the marriage-torches of his sisters; by *metonymy* for marriage. As the slander of Epaphus would affect the character and prospects of his sisters, this appeal to their mother, Clymene, was of the strongest character. Sophocles depicts the feelings of a father in view of this:

Whither now
Must my poor children fly? From every feast,
Joyless, with grief and shame, shall you return;
And when the time shall come, when riper years
Should give you to the nuptial bed, who then,
Careless of fame, will let his child partake
The infamy of my abhorred race?
You, my daughters! Such reproach
Must still be yours, to virgin solitude
Devoted ever and a barren bed.
ŒDIPUS TYRANNUS.

41. *Oravit:* besought; adjured.

41. *Signa:* tokens; proofs.

43. *Dicti sibi:* imputed to her.

43. *Criminis.* The crime of concealing the illegitimacy of her child by giving out he was the son of Apollo. A modern poet gives in his poems an animated description of the credulity of a votaress imposed upon by a priest of Apollo.

How often ere the destined time
Which was to seal my bliss sublime;
How often did I trembling run
To meet, at morn, the mounting sun,
And, while his fervid beam he threw
Upon my lips' luxuriant dew,
I thought—alas, the simple dream—
There burned a kiss in every beam;
With parted lips inhaled their heat,
And sighed, "O god! thy kiss is sweet!"

Oft, too, at day's meridian hour,
When to the Naiad's gleamy bower
Our virgins steal, and, blushing, hide
Their beauties in the folding tide,
If through the grove, whose modest arms
Were spread around my robeless charms
A wandering sunbeam wanton fell
Where lover's looks alone should dwell,
Not all a lover's looks of flame
Could kindle such an amorous shame.
It was the sun's admiring glance,
And, as I felt its glow advance
O'er my young beauties, widely flushed.
I burned, and panted, thrilled, and blushed!

No deity at midnight came,
The lamps, that witnessed all my shame,
Revealed to these bewildered eyes
No other shape than earth supplies;
No solar light, no nectared air—
All, all, alas! was human there:
Woman's faint conflict, virtue's fall,
And passion's victory—human all.—MOORE.

45. *Jubar.* As the streaming rays of the sun resemble flowing hair, it is possible the term *jubar* is derived from *juba*, the mane of a horse.

49. *Lux novissima:* may this light be the last; may I die this day.

50. *Patrios penates:* your paternal household gods; your father's residence.

50. *Nôsse:* by syncope for *novisse.*

51. *Nostræ terræ:* our land, viz. Æthiopia.

52. *Si fert animus:* if your mind inclines you; if you have an inclination.

Emicat extemplo lætus post talia matris
Dicta suæ Phaëthon, et concipit æthera mente:
Æthiopasque suos, positosque sub ignibus Indos
Sidereis, transit; patriosque adit impiger ortus.

termina nostræ terræ. Si modò animus fert *te.*
54. Phaëton, lætus post talia dicta suæ matris, emicat extemplo; et concipit æthera mente.

NOTÆ.

53. *Emicat:* leaped up; rejoiced.
54. *Concipit æthera:* conceives the air in mind; enters in imagination upon his airy journey.
55. *Æthiopas.* The Æthiopians, according to the Roman authors generally, inhabited the southern portions of Africa, and the southern part of Asia, west of the Ganges. The name is derived from αἴθω, *to burn*, and ὤψ, *the countenance.*
56. *Ingibus sidereis:* starry fires.
56. *Indos:* the Indians, a people of the East, so called from the river Indus.

QUÆSTIONES.

Of what is this fable a continuation?
What effect had the death of Argus on Juno?
What did she do to Io?
What was the end of Io's wanderings?
Of what country is the Nile a river?
Where did Io resume the human form?
How was she honored afterwards?
What was the name of her son?
How was he honored?
Who was Phaëthon?
What reproach was cast upon him by Epaphus?
What means did Clymene suggest to Phaëthon to learn his true origin?
Did he take her advice?
What people did he pass by?
As what was the cow worshipped in Egypt?
Of what antediluvian image may the cow have been a part?
What do you understand by the wanderings of Io or the cow?
How can we interpret the Furies that urged her on?
How might the Nile be said to be the end of her wanderings?

P. OVIDII NASONIS

METAMORPHOSEON.

LIBER II.

ARGUMENTUM.

Having arrived at the palace of the Sun, Phaëthon is acknowledged by Apollo to be his son; but not content with this, demands, as a proof of his descent, the guidance of the solar chariot. Unequal to the task of curbing the fiery-footed horses, he sets the world upon fire, and is struck by Jupiter with a thunderbolt. His mother Clymene, and his sisters at length find his remains by the side of the river Po, where the latter, through grief, are changed into trees, from which distil tears. These are hardened by the sun, and change to amber. Cycnus, the cousin of Phaëthon, also laments his untimely end, and is changed to a swan. In travelling over the earth to restore what has been injured, Jupiter meets with Callisto, one of Diana's nymphs, and assuming the form of Diana, debauches her. Juno changes Callisto into a bear, which Arcas, her son, would have shot some years after, unless Jupiter had transferred both to the heavens, and made them neighboring constellations. Juno, after this, descended to the old Oceanus to complain of the indignity, after which she was carried to heaven by her peacocks, who had been lately variegated. The crow at this time was changed from white to black, because he did not obey the warning of Cornix, (who related also her own transformation into a raven, and that of Nyctimene into an owl,) but told to Apollo the adultery of Coronis, who was slain by the god. Ocyrrhoe predicts the future to Esculapius, the son of Apollo and Coronis, and by divine wrath is changed into a mare. Her father Chiron, in this calamity, invokes Apollo, but he was in Elis, tending herds, and, in consequence of love, was so careless, that Mercury stole a part of them. Battus, who alone was privy to the theft, for his treachery is changed by Mercury into a touchstone. Going thence into Attica, Mercury possesses Herse, the daughter of Cecrops. Aglauros, her sister, moved with envy, is changed to stone. Mercury drives to the shore the herds of Agenor, by order of Jupiter, who transforms himself to a bull, and carries Europa into Crete.

FABULA I.

REGIA SOLIS; SOLARIS CURRUS.

A description of the Palace of the Sun. Phaëthon arrives at the Palace, and while admiring every thing that he sees, is discovered by his father, and acknowledged as his son. As a public proof of his descent, he demands and obtains the guidance of the solar chariot. Description of the chariot.

EXPLICATIO.

The description which the poet gives of the Palace of the Sun, is conceived with much ingenuity, and embellished with great art. The ideas he has introduced, like the gems and precious stones employed in the structure of the palace, are not merely splendid and magnificent in themselves, but are wrought up with skill so consummate, that it may be said of the production of the poet, as of the architect, "the workmanship surpassed the material." The temple which Augustus erected to Apollo, and the Palace of the Sun, described by Ovid, is a pictorial representation of the Universe, in which the sea, the earth, and the heavens are given with their appurtenances and inhabitants. The Sun himself, as the great ruler of the system, is appropriately placed upon a throne in the centre, and surrounded by allegorical personages, denoting the different portions of time, the hours, days, months, years, seasons, and ages, determined by his motions and revolutions. It is not a little remarkable, that Josephus considers the tabernacle of the Jews, in like manner, an "imitation and representation of the Universe." The two divisions of the tabernacle, accessible and common, he regarded as denoting the earth and the sea, which were common to all; the third division, or holy of holies, as representing heaven, which was inaccessible to men. The seven lamps he considered the seven planets, and the twelve loaves of bread, the twelve months of the year. The vails, of four different materials, denoted the four elements; the linen signified the earth, from which it grew; the purple, the sea, because from the blood of a marine shell-fish; the blue denoted the air, and the scarlet, fire. The linen of the high priest's vesture typified the earth; the blue, the sky; its pomegranates resembled lightning; its bells imitated thunder. The breast-plate in the middle of the ephod was the earth; the blue girdle of the priest was the ocean that surrounded the earth. The sardonyxes on the priest's shoulders denoted the sun and moon; the twelve stones were the twelve signs of the zodiac. The blue mitre, with the name of God upon it, was heaven; and the crown of gold denoted the light and splendor in which God dwelt.

The poet has sustained himself well in the description of the chariot of the Sun, and of the fiery-footed coursers that wheel it through the immense of heaven; nor has he succeeded less happily in portraying the fiery energy and daring of the adventurous youth, and the anxiety and grief that afflicts the sorrowing father, as he commits to the hands of his child the chariot which is to prove his destruction.

REGIA Solis erat sublimibus alta columnis,
Clara micante auro, flammasque imitante pyropo:
Cujus ebur nitidum fastigia summa tegebat:
Argenti bifores radiabant lumine valvæ.
Materiem superabat opus: nam Mulciber illic
Æquora cœlârat medias cingentia terras,
Terrarumque orbem, cœlumque quod imminet orbi.

NOTÆ.

1. *Regia.* Some suppose that Ovid, in giving an account of the Palace of the Sun, described the temple which was dedicated to Apollo by Augustus, but it is more agreeable to truth, to suppose, that the poet, like Phaëthon, *concepit ære mente*, and drew upon his own imagination for the principal part of the description.

1. *Sublimibus columnis:* on lofty columns.

2. *Micante auro:* with burnished gold. To denote the splendor of the sun, all the materials of the palace are of the most glittering kind.

2. *Pyropo.* Pliny, in Lib. xxiv. Cap. 8, describes the pyrope as a mixed metal, composed of three parts of brass and one part of gold. Propertius, also, Lib. iv. Eleg. 11, describes it as a metal:

Inducto fulgebat parma pyropo.

By others it is considered a gem. The etymology is πῦρ, *fire*, and ὤψ, *the countenance.* The pyrope is a species of garnet or ruby, red and fiery.

At thee the ruby lights its deepening glow,
And with a waving radiance inward flames.
THOMSON.

4. *Bifores valvæ:* the double-folding doors.

4. *Argenti lumine:* with the light of silver.

5. *Opus superabat:* the workmanship surpassed the material.

The hasty multitude
Admiring entered; and the work some praise,
And some the architect.—MILTON.

5. *Mulciber:* a name of Vulcan, derived from *mulceo*, to soften, because fire softens the metals.

Nor was his name unheard, or unadored,
In ancient Greece; and in Ausonian land
Men called him Mulciber.—MILTON.

Cæruleos habet unda deos; Tritona canorum,
Proteaque ambiguum, balænarumque prementem
Ægæona suis immania terga lacertis;
Doridaque et natas: quarum pars nare videntur,
Pars in mole sedens virides siccare capillos;
Pisce vehi quædam: facies non omnibus una,
Nec diversa tamen; qualem decet esse sororum.
Terra viros, urbesque gerit, sylvasque, ferasque
Fluminaque et nymphas, et cætera numina ruris.
Hæc super imposita est cœli fulgentis imago;
Signaque sex foribus dextris, totidemque sinistris.
Quo simul acclivo Clymeneïa limite proles
Venit, et intravit dubitati tecta parentis;
Protinus ad patrios sua fert vestigia vultus;
Consistitque procul: neque enim propiora ferebat
Lumina. Purpureâ velatus veste sedebat

8. Unda habet Deos cæruleos, canorum Tritona, ambiguumque Protea, Ægæonaque prementem immania terga halænarum fuit lacertis, Doridaque, et natas:

15. Terra gerit viros, urbesque, sylvasque, ferasque, fluminaque, et nymphas, et cætera numina ruris.

19. Quo simul *ac* proles Clymeneïa venit acclivo limite, et intravit tecta dubitati parentis;

23. Phœbus velatus

NOTÆ.

6. *Cælârat:* had carved, by syncope for *cælaverat*.

6. *Medias cingentia:* the seas surrounding the mid earth.

Earth-shaker Neptune, earth-enclasping god.
Hesiod.

8. *Unda habet:* the water, that is, the sea, as represented on the folding-doors.

8. *Tritona canorum:* the sounding Triton. See note on page 78.

9. *Protea.* Proteus was the son of Oceanus and Tethys, or of Neptune and Phœnice. He was a sea-god, and had the power of changing himself into any shape; hence the epithet *ambiguum*. He was the keeper of the sea-calves, and had from Neptune the gift of prophecy, but was difficult of access, and would not deliver his predictions unless compelled.

9. *Balænarum:* huge sea-monsters, supposed to be whales.

10. *Ægæona.* He was a giant, the son of Cœlus and Terra, and was made a sea deity after he was conquered. Homer makes him the same as Briareus, with fifty heads and a hundred hands. He was probably a formidable pirate with fifty companions, whence the fable.

10. *Lacertis:* with his arms, of which he was fabled to have a hundred.

11. *Dorida.* Doris, the daughter of Oceanus and Tethys, was the mother of the sea-nymphs.

From Nereus and the long-haired Doris, nymph
Of ocean's perfect stream, there sprang to light
A lovely band of children, goddesses
Dwelling within th' uncultivable main.—Hesiod.

12. *Mole:* upon a mass; a rock.

13. *Pisce vehi:* some to be carried on fishes.

But, anon, the wave
Was filled with wonders, wild and green-haired men,
With conchs for trumpets, followed by fair nymphs,
That showed their ivory shoulders through the tide;
Some tossing spears of coral, some, pearl-crowned,
And scattering roses—or, with lifted hands,
Reining the purple lips of dolphins yoked,
And huge sea-horses.—Croly.

15. *Terra gerit:* the earth bears. On the earth was represented men, cities, woods, and wild-beasts, rivers, nymphs and other rustic deities.

17. *Imago:* the representation.

18. *Signa.* Apollo was sitting in the Equator, and hence the six northern constellations were on his right, and the six southern on his left. They are called *signa*, signs, because they are the representations of animals. The sun enters the first, or Aries, in March, and remains a month in each sign. Ausonius comprises them in the following distich:

Sunt Aries, Taurus, Gemini, Cancer, Leo, Virgo;
Libraque, Scorpius, Arcitenens, Caper, Amphora, Pisces.—Ausonius.

The Ram, the Bull, the heavenly Twins,
The Crab, and next the Lion shines,
The Virgin and the Scales:
The Scorpion, Archer, and the Goat,
The man that holds the watering Pot,
And Fish with glittering tails.

19. *Quò:* whither,—to the palace of the Sun.

19. *Simul:* as soon as. Supply *ac*.

19. *Clymeneïa proles.* Phaëthon, the son of Clymene.

19. *Acclivo limite:* by an ascending path. The Palace of the Sun was on an elevated situation.

20. *Dubitati parentis:* his doubted parent. His paternity had been questioned by Epaphus.

21. *Protinus:* forthwith; immediately.

23. *Purpurea veste:* in a purple robe. Princes and magistrates alone were permitted to wear the purple. This probably

In folio Phœbus claris lucente smaragdis.
A dextrâ, lævâque, dies, et mensis, et annus,
Sæculaque, et positæ spatiis æqualibus horæ:
Verque novum stabat cinctum florente coronâ:
Stabat nuda Æstas, et spicea serta gerebat:
Stabat et Autumnus calcatis sordidus uvis:
Et glacialis Hyems canos hirsuta capillos:
Inde loco medius, rerum novitate paventem
Sol oculis juvenem quibus aspicit omnia, vidit:
Quæque viæ tibi causa? quid hac, ait, arce petîsti
Progenies, Phaëthon, haud inficianda parenti?
Ille refert, O lux immensi publica mundi
Phœbe pater, si das hujus mihi nominis usum,
Nec falsa Clymene culpam sub imagine celat;
Pignora da, genitor; per quæ tua vera propago
Credar; et hunc animis errorem detrahe nostris:
Dixerat. At genitor circum caput omne micantes
Deposuit radius; propriùsque accedere jussit:
Amplexuque dato, nec tu meus esse negari
Dignus es; et Clymene veros, ait, edidit ortus.
Quòque minùs dubites; quodvis pete munus; ut illud
Me tribuente feras: promissis testis adesto

purpureâ veste sedebat in solio lucente claris smaragdis. A dextra lævaque, dies, et mensis, et annus, sæculaque, et horæ positæ æqualibus spatiis, *stabant;*

29. Autumnus et stabat sordidus calcatis uvis, et Hyems glacialis, hirsuta *secundum* canos capillos.

33. Aitque, Phaëthon; progenies haud inficianda parenti, quæ *est* causa viæ tibi? Quid petisti hac arce?

38. Da genitor pignora, per quæ *ego* credar *esse* tua vera propago.

40. At genitor deposuit radios micantes circum omne caput; jussitque *illum* accedere propriùs.

44. Quòque dubites minùs, pete quodvis

NOTÆ.

was to signify that they alone had the power of life and death, and the right of shedding blood.

24. *Smaragdis:* with emeralds. The emerald is a mineral of a beautiful green color, which occurs in prismatic crystals, and is much valued for ornamental jewelry.

Nor deeper verdure dyes the robe of spring,
When first she gives it to the southern gale,
Than the green emerald shows.—THOMSON.

25. *Dies et mensis:* hours, days, months, years, and ages are represented as the attendants of the sun, because they are all measured by his motions.

26. *Sæcula.* Sæculum is the space of an hundred years; hence the games celebrated at Rome, at the close of every hundred years, were called secular games.

26. *Horæ:* the hours. The word is from ὁρίζω, *to define*, because they denote the spaces of time.

While round thy beaming car,
High seen, the seasons lead, in sprightly dance
Harmonious knit, the rosy-fingered hours.
THOMSON.

27. *Florente corona:* girt with a flowery crown.

Come, gentle Spring, ethereal mildness, come,
And from the bosom of yon dropping cloud,
While music wakes around, veiled in a shower
Of shadowing roses, on our plains descend.
THOMSON.

28. *Nuda Æstas.* Summer is represented naked, to denote the heat, in consequence of which little clothing is necessary.

28. *Spicea serta:* garlands of corn.

Shaking his tangled locks, all dewy bright
With spangled gossamer that fell by night,
Pearling his coronet of golden corn.—ANON.

29. *Sordidus:* stained with trodden grapes. The vintage occurs in autumn.

Along the sunny wall
Where autumn basks, with fruit empurpled deep.
THOMSON.

30. *Hirsuta:* rough; shaggy.
30. *Canos capillos:* as to his hoary hair.
31. *Rerum novitate:* with the novelty of the objects.
33. *Hac arce:* in this palace.
34. *Haud inficianda:* not to be denied.
35. *O lux publica:* O common light of the vast world.

Prime cheerer, Light!
Of all material beings first and best!
Efflux divine! Nature's resplendent robe!
Without whose vesting beauty all were wrapped
In unessential gloom! and thou, O sun!
Soul of surrounding worlds, in whom best seen
Shines out thy Maker! may I sing of thee?
THOMSON.

36. *Si das usum:* if you permit the use.
37. *Falsa sub imagine:* under a false pretence.
38. *Pignora:* pledges; proofs.
38. *Vera propago:* thy true offspring.
39. *Hunc errorem:* this uncertainty.
40. *Dixerat.* Phaëthon spoke.
40. *Genitor:* his father; Apollo.
43. *Edidit;* hath uttered; hath told.
43. *Veros ortus:* your true origin.

Dîs juranda palus, oculis incognita nostris.
Vix bene desierat: currus rogat ille paternos,
Inque diem alipedum jus et moderamen equorum.
Pœnituit jurâsse patrem; qui terque quaterque
Concutiens illustre caput, Temeraria, dixit,
Vox mea facta tuâ est: utinam promissa liceret
Non dare! confiteor, solùm hoc tibi, nate, negarem,
Dissuadere licet: non est tua tuta voluntas.
Magna petis, Phaëthon, et quæ nec viribus istis
Munera conveniant, nec tam puerilibus annis.
Sors tua mortalis: non est mortale quod optas.
Plus etiâm quàm quod superis contingere fas sit,
Nescius affectas: placeat sibi quisque licebit;
Non tamen ignifero quisquam consistere in axe
Me valet excepto: vasti quoque rector Olympi,
Qui fera terribili jaculatur fulmina dextrâ,
Non agat hos currus. Et quid Jove majus habemus?
Ardua prima via est; et quâ vix mane recentes
Enitantur equi; medio est altissima cœlo;
Unde mare, et terras ipsi mihi sæpe videre
Fit timor, et pavidâ trepidat formidine pectus.
Ultima prona via est; et eget moderamine certo.
Tunc etiam, quæ me subjectis excipit undis,
Nè ferar in præceps, Tethys solet ipsa vereri.

munus, ut feras illud, me tribuente.

49. Pœnituit patrem jurasse, qui concutiens caput illustre ter quaterque, dixit: mea vox est facta temeraria tuâ voce.

57. *Tu* etiam nescius affectas plus, quam quod sit fas contingere superis. Licebit *ut* quisque placeat sibi, tamen non quisquam *superum* me excepto, valet consistere in ignifero axe.

67. Ultima via est prona, et eget certo moderamine.

NOTÆ.

46. *Palus.* The Styx, which was ordained the oath of the gods. See note on page 26. To confirm any indefinite promise by an oath is sinful. To break the oath would be sinful, and the performance of the promise may be equally so. The rash promises of Herod and of Jephtha, recorded in the sacred volume, are illustrious examples.

47. *Vix bene desierat:* scarcely had he well ended.

47. *Rogat:* he asks. There is great beauty in the use of the present tense here. It denotes the eagerness of Phaëthon, as if he made the request simultaneously with the address of Apollo.

48. *In diem:* for a day.

48. *Alipedum equorum:* of the wing-footed horses.

48. *Jus et moderamen:* the rule and guidance.

50. *Concutiens.* Here, sorrow is indicated by the shaking of the head; in Fable VII. of the First Book, great indignation is expressed.

51. *Promissa:* the things I have promised.

52. *Negarem:* I would deny; I would wish to deny.

53. *Tua voluntas:* thy desire,—the wish of guiding the solar chariot.

54. *Viribus istis:* these powers of thine.

56. *Sors tua:* thy condition is mortal.

57. *Plus etiam.* The madness of his wish was evident. A mortal, he coveted more than was lawful for the gods.

58. *Affectas:* you affect; presumptuously desire.

Cœlum ipsum petimus stultitia.—HORACE.

59. *Ignifero in axe:* on the fire-bearing axle; the axle being put for the chariot by synecdoche.

60. *Me excepto:* myself excepted; the ablative absolute.

60. *Rector Olympi:* the ruler of Olympus; Jupiter. Olympus is put poetically for Heaven. See note on Olympus, page 56.

62. *Jove majus:* what have we greater than Jove?

Jure capax mundus nil Jove majus habet.
OVID. TRIST.

Unde nil majus generatur ipso.—HORATIUS.

63. *Ardua prima:* the first way is steep.

63. *Recentes equi:* the fresh horses,—renewed by rest and by food.

64. *Enitantur:* can ascend; can climb up.

67. *Moderamine certo:* sure guidance; careful driving.

69. *In præceps:* headlong.

69. *Tethys.* A goddess of the sea, the wife of Oceanus, and daughter of Cœlus

Adde, quòd assiduâ rapitur vertigine cœlum :
Sideraque alta trahit, celerique volumine torquet.
Nitor in adversum : nec me, qui cætera, vincit
Impetus ; et rapido contrarius evehor orbi.
Finge datos currus : quid agas ? poterisne rotatis
Obvius ire polis, nè te citus auferat axis ?
Forsitan et lucos illîc, urbesque deorum
Concipias animo, delubraque ditia donis
Esse : per insidias iter est, formasque ferarum.
Utque viam teneas, nulloque errore traharis,
Per tamen adversi gradieris cornua Tauri,
Hæmoniosque arcus, violentique ora Leonis,
Sævaque circuitu curvantem brachia longo
Scorpion, atque aliter curvantem brachia Cancrum.
Nec tibi quadrupedes animosos ignibus illis
Quos in pectore habent, quos ore et naribus efflant,

70. Adde quod cœlum rapitur assidua vertigine, trahitque alta sidera, torquetque celeri volumine.

74. Finge currus datos, quid agas? Poterisne ire obvius polis rotatis, *ut* citus axis ne auferat te?

79. Utque teneas viam, traharisque nullo errore, tamen gradieris per cornua adversi Tauri, arcusque Hæmonios, oraque violenti Leonis,

84. Nec est tibi in promptu regere quadrupedes animosos illis ignibus, quos habent in pectore,

NOTÆ.

and Terra. The sun was fabled to descend into the sea, and pass the night.

70. *Cœlum:* the heavens; the *primum mobile*, which, by its motion, was supposed to carry the fixed stars from west to east, while the sun proceeded from east to west.

70. *Assiduâ vertigine:* with continual revolution.

71. *Celeri volumine:* with its swift whirl.

72. *Nitor in adversum:* I struggle against the revolution; I direct my course against it.

73. *Rapido orbi:* the rapid sphere; the sphere of the heavens.

73. *Contrarius:* in a direction contrary to the swift orb. The sun passes through the signs of the zodiac contrary to the sphere of the heavens.

74. *Finge datos currus:* suppose the chariot given to you.

74. *Rotatis polis:* the revolving poles, here put for heaven by synecdoche. This is often the case with the poets.

In freta dum fluvii current, dum montibus umbræ,
Lustrabunt convexa, *polus* dum sidera pascet;
Semper honos, nomenque tuum, laudesque manebunt.—VIRGIL.

Both turned, and under open sky adored
The God that made both sky, air, earth, and heaven
Which they beheld; the moon's resplendent globe,
And starry *pole*.—MILTON.

77. *Concipias:* you may imagine.

78. *Formas ferarum:* the forms of wild beasts. The signs of the zodiac are all animals except four.

79. *Viam teneas:* that you may keep on your way. He proceeds to describe the course of the sun through the signs of the zodiac—the sun's annual course, instead of his diurnal one.

80. *Adversi Tauri:* of the Bull opposite to you. After leaving Aries, the sun enters Taurus, which is here called *adversus*, because the head of the Bull is drawn meeting the Sun. As the Egyptians began to plough when the sun entered Taurus, the Bull was chosen as the name of the sign. Its figure (♉) is a rude outline of the head and horns of a bull.

81. *Hæmoniosque arcus:* the Hæmonian bow. Sagittarius, with his drawn bow, would threaten him. He was the Centaur Chiron of Hæmonia or Thessaly, translated to heaven and made a constellation. As the sun enters Sagittarius in the hunting season, it is easy to see why the sign was adopted. The figure is a dart (♐).

81. *Violenti Leonis:* of the fierce Lion, so called from the intense heat of the sun while in that sign. The figure is a rude representation of a lion's tail (♌).

Under his chest the Crab, beneath his feet
The mighty Lion darts a trembling flame.
ARATUS.

82. *Circuitu longo:* in a long circuit.

83. *Scorpion.* From the Greek Scorpios. The fevers and poisonous *malaria* that exist when the sun is in this sign (♏) caused the adoption of this poisonous animal.

83. *Aliter:* in a different manner. The Scorpion spreads its arms widely, generally; the Crab in a slight degree, and at the extremities; the Scorpion towards the east; the Crab towards the west; the Scorpion upwards; the Crab downwards.

83. *Cancrum.* This sign of the zodiac was adopted to show the retrograde motion of the sun after reaching the Tropic. Its figure is (♋).

84. *Animosos ignibus:* spirited with those fires which they breathe out of their mouths.

In promptu regere est: vix me patiuntur, ut acres
Incaluêre animi; cervixque repugnat habenis.
At tu, funesti ne sim tibi muneris auctor:
Nate, cave: dum resque sinit, tua corrige vota.
Scilicet, ut nostro genitum te sanguine credas,
Pignora certa petis: do pignora certa timendo;
Et patrio pater esse metu probor. Aspice vultus
Ecce meos: utinamque oculos in pectora posses
Inserere; et patrias intùs deprêndere curas!
Denique quicquid habet dives, circumspice, mundus,
Eque tot ac tantis cœli, terræque, marisque,
Posce bonis aliquid; nullam patiêre repulsam.
Deprecor hoc unum; quod vero nomine pœna,
Non honor est: pœnam, Phaëthon, pro munere poscis.
Quid mea colla tenes blandis, ignare, lacertis?
Ne dubita; dabitur (Stygias juravimus undas)
Quodcunque optâris: sed tu sapientiùs opta.
Finierat monitus: dictis tamen ille repugnat:
Propositumque tenet: flagratque cupidine currûs.
Ergo, quâ licuit genitor cunctatus, ad altos
Deducit juvenem, Vulcania munera, currus.
Aureus axis erat, temo aureus, aurea summæ
Curvatura rotæ; radiorum argenteus ordo.
Per juga chrysolithi, positæque ex ordine gemmæ,
Clara repercusso reddebant lumina Phœbo.

88. At tu nate cave, ne sim tibi auctor funesti muneris, corrigeque tua vota, dum res sinit.

92. Ecce, aspice meos vultus: utinamque posses inserere oculos in pectora, et deprendere curas patrias intus.

100. Quid ignare tenes mea colla blandis lacertis? Ne dubita quodcunque optâris dabitur, (*nam* juravimus *per* Stygias undas) sed opta tu sapientiùs.

105. Ergo genitor cunctatus qua licuit, deducit juvenem ad altos currus, munera Vulcania.

NOTÆ.

86. *In promptu:* easy.

86. *Vix me:* scarcely do they suffer me, who am a god, and am known to them.

89. *Dum resque sinit:* whilst the thing permits; while you can.

91. *Pignora certa:* sure pledges; infallible tokens.

92. *Aspice vultus:* behold my countenance troubled with all the anxiety of a father.

94. *Et deprêndere:* and discover.

98. *Deprecor:* I deprecate; I beg to be excused from.

99. *Pœnam poscis:* you ask punishment for a present.

> We, ignorant of ourselves,
> Beg often our own harms, which the wise powers
> Deny us for our good.—Shakspeare.

> Quid tam dextro pede concipis, ut te
> Conatus non pœniteat, votique peracti?
> Evertere domos totas optantibus ipsis
> Dii faciles.—Juvenal. Sat. x.

102. *Optâris:* for optaveris by syncope.

103. *Finierat monitus.* Phœbus had ended his admonitions.

103. *Ille repugnat:* he (Phaëthon) resists.

104. *Propositumque tenet:* and holds to his purpose.

105. *Quà licuit:* as long as he could. This was done in hope that his son would abandon his intention of attempting to guide the chariot.

106. *Deducit:* he leads him; an especial mark of honor.

106. *Vulcania munera:* the gift of Vulcan who had made it. For the sake of comparison, we give a description of Juno's chariot from Homer:

> On the bright axle turns the bidden wheel
> Of sounding brass: the polished axle steel;
> Eight brazen spokes in radiant order flame,
> The circles gold of uncorrupted frame,
> Such as the Heavens produce; and round the gold
> Two brazen rings of work divine were rolled.
> The bossy naves of solid silver shone;
> Braces of gold suspend the moving throne:
> The car behind an arching figure bore,
> The bending concave formed an arch before.
> Silver the beam, the extended yoke was gold,
> And golden reins the immortal coursers hold.
> Iliad v.

107. *Temo aureus:* the pole was of gold. The pole is the part to which the horses are harnessed, by some called the tongue.

108. *Curvatura:* the orb; the rim.

108. *Radiorum ordo:* the range of spokes.

109. *Chrysolithi.* Precious stones of a gold color, whence the name χρυσός, *gold*, and λίθος, *a stone.* The chrysolite is a ferriferous silicate of magnesia.

109. *Ex ordine:* placed in order.

110. *Reddebant lumina:* gave back the light.

Dumque ea magnanimus Phaëthon miratur, opusque
Perspicit; ecce vigil rutilo patefecit ab ortu
Purpureas Aurora fores, et plena rosarum
Atria: diffugiunt stellæ; quarum agmina cogit
Lucifer, et cœli statione novissimus exit.
At pater, ut terras, mundumque rubescere vidit,
Cornuaque extremæ velut evanescere Lunæ;
Jungere equos Titan velocibus imperat Horis.
Jussa deæ celeres peragunt: ignemque vomentes
Ambrosiæ succo saturos præsepibus altis
Quadrupedes ducunt; adduntque sonantia fræna.
Tum pater ora sui sacro medicamine nati
Contigit, et rapidæ fecit patientia flammæ:
Imposuitque comæ radios; præsagaque luctûs
Pectore sollicito repetens suspiria, dixit:
Si potes hîc saltem monitis parêre paternis,
Parce, puer, stimulis, et fortiùs utere loris.
Sponte suâ properant: labor est inhibere volentes.
Nec tibi directos placeat via quinque per arcus.
Sectus in obliquum est lato curvamine limes

111. Dumque magnanimus Phaëthon miratur ea, perspicitque opus; ecce vigil Aurora patefecit purpureas fores, et atria plena rosarum, ab rutilo ortu.

122. Tum pater contigit ora sui nati sacro medicamine; et fecit patientia rapidæ flammæ.

129. Nec via per quinque arcus directos placeat tibi. Est

NOTÆ.

110. *Repercusso Phœbo:* from the reflected sun.

111. *Opusque perspicit:* and examines the work.

112. *Ecce vigil Aurora!* Lo, the watchful Aurora; the goddess of the morning.

But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
SHAKSPEARE.

112. *Rutilo ab ortu:* from the reddening sun-rise.

113. *Plena rosarum:* full of roses. The heavens in the morning are lit up with rosy light, hence the above fiction.

114. *Agmina cogit:* collects the bands; this is a military expression.

115. *Lucifer.* The planet Venus, the second in the solar system, is called Lucifer when it precedes the sun in the morning, and Hesperus when it follows the sun in the evening.

Nuntius Noctis, modo lotus, undis
Hesperus, pulsis iterum tenebris
Lucifer idem.—SENEC. in HIPPOL.

115. *Statione cœli:* from his station in heaven. When the morning star, Lucifer is the last to disappear. It is spoken of as set for a watch in heaven. Modern poets have employed the same thought.

The sentinel stars set their watch in the sky.
CAMPBELL.

117. *Cornua Lunæ:* the horns of the moon, the extremities of the crescent moon.

117. *Evanescere:* to grow dim. As the tips of the moon reflect the light less strongly, they begin to disappear first.

118. *Velocibus Horis:* the swift hours. These are said to be the servants of the sun, because they depend on his motions.

120. *Ambrosiæ succo;* with the juice of ambrosia. This is the fancied food of the gods.

Axe sub Hesperio sunt pascua solis equorum:
Ambrosiam pro gramine habent; sed fessa diurnis
Membra ministeriis nutrit, reparatque labori.
METAM. Lib. iv.

121. *Adduntque sonantia:* and put on the jingling bridles.

122. *Sacro medicamine:* with a sacred ointment, that he may resist the heat of the sun.

123. *Patientia flammæ:* patient of the rapid flame; able to endure it.

124. *Imposuitque comæ:* and put the rays on his head; the crown which Apollo wore, emitting rays in every direction.

O diadem, thou centre of ambition,
Where all its different lines are reconciled
As if thou wert the burning-glass of glory!
DRYDEN.

124. *Præsaga:* presages; forebodings.

127. *Parce stimulis:* spare the whip.

129. *Nec tibi.* He directs him not to go in a line parallel with the five circles that mark the zones; the Arctic, the Antarctic, the Tropic of Cancer, the Tropic of Capricorn, and the Equinoctial; but to go through the zodiac.

130. *Sectus in obliquum.* He speaks of the zodiac, which extends eight degrees on each side of the ecliptic.

130. *Lato curvamine:* of broad curvature.

Zonarumque trium contentus fine : polumque
Effugit Australem, junctamque Aquilonibus Arcton.
Hâc sit iter : manifesta rotæ vestigia cernes.
Utque ferant æquos et cœlum et terra calores ;
Nec preme, nec summum molire per æthera currum.
Altiùs egressus cœlestia tecta cremabis ;
Inferiùs, terras : medio tutissimus ibis.
Neu te dexterior tortum declinet in Anguem ;
Neve sinisterior pressam rota ducat ad Aram ;
Inter utrumque tene : fortunæ cætera mando,
Quæ juvet, et meliùs, quàm tu tibi, consulat opto.
Dum loquor ; Hesperio positas in littore metas
Humida Nox tetigit : non est mora libera nobis.
Poscimur ; effulget tenebris Aurora fugatis.

limes sectus in obliquum lato curvamine.

136. Egressus altius, cremabis tecta cœlestia, *egressus*, inferius, *cremabis* terras : ibis tutissimus medio.

140. Tene inter utrumque. Mando cætera fortunæ, quæ opto ut juvet, et melius consulat, quam tu *consuluisti* tibi.

NOTÆ.

131. *Trium contentus :* content with the limit of three zones. The zodiac cuts the equinoctial in an oblique direction, and, passing through the torrid zone, touches the tropic of Cancer and the tropic of Capricorn, which are the extreme boundaries of the temperate zones.

132. *Arcton :* the Bear. Callisto, the daughter of Lycaon, being changed by Juno into a bear, was made a constellation near the North pole.

133. *Rotæ vestigia :* tracks of the wheel. The frequent passage of the chariot of the sun, had rendered the path plain.

134. *Æquos calores :* just proportions of heat.

135. *Nec preme :* neither depress the chariot.

Apollo. On seating him, however, in the chariot, I gave him especial instructions for his government, how he should fix himself so as to keep a steady command, how far he might give the rein in ascending, and how he then should tend downwards, and how he was to manage so as always to keep master of the bridle, and to direct such fiery coursers ; I told him likewise the danger of not driving constantly straight forwards.—Dialogues of the Deities.

135. *Nec molire :* nor urge it.

136. *Altiùs egressus :* having gone too high.

137. *Terras.* Supply *cremebis.*

137. *Medio tutissimus :* you will go safest in the middle way. This, adopted as a motto, is susceptible of a fine moral application. Moderation in all things is desirable. The sentiment is similar to the saying of Cleobulus, one of the Seven Wise men of Greece : "Αριστον μέτρον.

138. *Dexterior :* too much to the right ; too far towards the north ; for, to the sun starting from the east, the north is on the right hand.

138. *Ad tortum Anguem :* to the wreathed Snake, a constellation which winds around the north pole.

The Serpent grim betwixt them bends his way,
As through the winding banks the currents stray,
And up and down in sinuous bendings rolls.
Aratus.

The Kid's bright beams, and Serpent's lucid fold.
Virgil, Georgic i.

139. *Sinisterior.* Too much to the left ; too far towards the south.

139. *Ad Aram :* towards the Altar, a constellation not far from the South pole. The altar on which the gods are first supposed to have made a confederacy against the Titans, and on which they sacrificed after their subjection, was translated to heaven and became this constellation. As by the conflict of the gods and Titans, we are to understand the convulsions occasioned at the deluge by the great physical agents, fire and water, and, as from the remotest antiquity, the celestial hemisphere presents a pictorial representation of the deluge, aquatic animals, the ark, the dove, and the altar, there is little doubt that the constellation of the Altar is intended to represent the one on which Noah offered sacrifice after leaving the ark. See note on *rate*, page 77.

140. *Inter utrumque :* keep between the two ; viz. the Serpent and the Altar.

141. *Quàm tu tibi :* than you consult for yourself.

142. *Hesperio in littore :* on the western shore ; the Atlantic.

142. *Metas.* The goal was the bound that marked the end of the course. The term is used here since the Sun and Night were represented as drawn in a chariot.

143. *Humida Nox :* moist Night. When Nox reached the west, of necessity the sun must rise in the east.

144. *Poscimur :* we are called for ; we must go.

144. *Tenebris fugatis :* the darkness being dispersed.

Now, flaming up the heavens, the potent sun
Melts into limpid air the high-raised clouds,

Corripe lora manu: vel, si mutabile pectus
Est tibi, consiliis, non curribus utere nostris;
Dum potes, et solidis etiamnum sedibus adstas;
Dumque malè optatos nondum premis inscius axes;
Quæ tutus spectes, sine me dare lumina terris.
Occupat ille levem juvenili corpore currum;
Statque super; manibusque datas contingere habenas
Gaudet; et invito grates agit inde parenti.

NOTÆ.

And morning fogs, that hovered round the hills
In party-colored bands.—THOMSON.

147. *Dum potes:* whilst you can; whilst it is in your power.

148. *Axes:* the axle; the chariot.

149. *Sine me dare:* permit me to give light.

150. *Occupat.* Great eagerness and celerity are indicated by the use of this verb. The fragment of a play by Euripides, quoted by Longinus, presents the same idea.

Thus spoke the god. The impatient youth with haste
Snatches the reins, and vaults into the seat
EURIPIDES'S PHAËTHON.

152. *Invito parenti:* to his unwilling father. He was unwilling, as he foresaw his destruction.

APOLLO. Aware that I could not trust the chariot to his guidance, I resisted his importunity a long time: but at last, adding tears to his entreaties, and his mother Clymene leaguing with him so impetuously in the attack, they extorted my consent.—DIALOGUES OF THE DEITIES.

QUÆSTIONES.

What did the Palace of the Sun represent?

What coincidence between it and the Jewish tabernacle?

Who was the architect of the palace?

Why was he called Mulciber?

Why were the Hours, Days, Months, Years, &c., represented as surrounding the Sun?

Who was Proteus? Ægæon? Doris?

What was the office of Triton?

Did Apollo recognise Phaëthon as his son?

What did he offer him in proof of his paternity?

Did he confirm it by an oath?

Are indefinite promises lawful?

What did Phaëthon ask in proof of his descent?

Did his father seek to dissuade him?

Finding his directions unavailing, what directions did he give him?

What course does the poet describe as the path of the Sun?

Who was Chiron? for what celebrated?

Who was Tethys? Aurora?

What was the office of Lucifer?

What different names has this planet?

What ancient poet besides Ovid wrote on the fall of Phaëthon?

FABULA II.

TERRÆ INCENDIUM; PHAËTHONTIS CASUS.

Having mounted the chariot of the Sun, Phaëthon is unable to curb the horses, or keep the path which his father had designated. They bear the chariot at times aloft to the stars, and again depress it towards the earth, which is at length set on fire. To prevent a conflagration, Jupiter strikes Phaëthon with a thunderbolt into the river Po.

EXPLICATIO.

This Fable may be interpreted historically or physically. Many ancient writers speak of a partial conflagration of the world. Aristotle states, that in the days of Phaëthon flames fell from heaven which consumed several countries. Eusebius supposes the event to have happened about the time of Deucalion's Flood. St. Chrysostom thinks in the chariot of the Sun, guided by Phaëthon, he recognises the fiery chariot of Elias, and is disposed to lay considerable stress on the resemblance of his name to Ἥλιος, *the sun*. If any part of Biblical history forms the subject of this Fable, it is more probably the destruction of the Cities of the Plain—the stoppage of the sun in the days of Joshua, or the retrogradation of the sun in his course, in the days of Hezekiah.

Plutarch considers Phaëthon a real character, and tells us that he was a king of the Molossians, who devoted much time to the study of Astronomy, and was at length drowned in the river Po, whence the origin of the fable. Lucian, who diverts himself with the fabulous story, and especially with the changing of the sisters of Phaëthon into trees that distilled amber, nevertheless tells us, in his treatise on Astronomy, that Phaëthon was a prince much addicted to that study, who endeavored to find out the course of the sun, whence he was said to be the son of Phœbus, and that dying before he had completed his investigations, he was fabled to have been slain while driving the chariot of the sun. Intense heat prevailing during his life may have caused the fiction of setting the world on fire.

Physically considered, Phaëthon, which signifies a *burning inflammation*, may mean the electric fluid. He is said to be the son of Phœbus and Clymene, (*water*,) because the heat of the sun, acting upon water, causes a rapid evaporation to take place, which carries up the electricity into the clouds. Thunder and lightning succeed, whence Phaëthon may be said to have been struck with lightning. He is said to fall like a shooting-star; and as these are but meteors, depending on electricity, the very simile may adumbrate the true character of Phaëthon.

INTEREA volucres Pyroeis, et Eöus, et Æthon,
Solis equi, quartusque Phlegon, hinnitibus auras
Flammiferis implent, pedibusque repagula pulsant.
Quæ postquam Tethys, fatorum ignara nepotis,
Reppulit; et facta est immensi copia mundi;
Corripuêre viam, pedibusque per aëra motis

NOTÆ.

1. *Volucres:* swift; winged.

2. *Solis equi.* The names of the four horses of the sun are of Greek derivation: Pyroeis is from πῦρ, *fire;* Eöus, from ἠὼς, *the morning;* Æthon, from αἴθω, *to inflame;* and Phlegon, from φλέγω, *to burn.*

2. *Hinnitibus flammiferis:* with fiery neighings. The horses of the sun were said to breathe flame from their mouths and nostrils.

3. *Repagula:* the barriers. These were bars placed before the goal to prevent the horses in the chariot-race starting before the proper time.

4. *Nepotis.* Phaëthon was the son of Clymene, and the grandson of Tethys.

5. *Copia:* expanse; full scope.

6. *Corripuere:* seized upon; entered upon with alacrity. Thus Virgil:

Corripuere viam interea quà semita monstrat.—ÆNEID IV.

He starts; the coursers, whom the lashing whip
Excites, outstrip the winds, and whirl the car
High through the airy void. Behind the sire,
Borne on his planetary steed, pursues
With eye intent, and warns him with his voice,
Drive there! now here!—here! turn the chariot here.
EURIPIDES'S PHAËTHON.

Obstantes findunt nebulas, pennisque levati
Prætereunt ortos isdem de partibus Euros.
Sed leve pondus erat; nec quod cognoscere possent
Solis equi; solitâque jugum gravitate carebat.
Utque labant curvæ justo sine pondere naves,
Perque mare, instabiles nimiâ levitate, feruntur:
Sic onere assueto vacuos dat in aëre saltus,
Succutiturque altè, similisque est currus inani.
Quod simul ac sensere, ruunt, tritumque relinquunt
Quadrijugi spatium; nec, quo priùs ordine currunt.
Ipse pavet; nec quâ commissas flectat habenas,
Nec scit quâ sit iter; nec, si sciat, imperet illis.
Tum primùm radiis gelidi caluêre Triones,
Et vetito frustrâ tentârunt æquore tingi.
Quæque polo posita est glaciali proxima serpens,
Frigore pigra priùs, nec formidabilis ulli;
Incaluit; sumsitque novas fervoribus iras.
Te quoque turbatum memorant fugisse, Boöte;
Quamvis tardus eras, et te tua plaustra tenebant.

6. Corripuêre viam, pedibusque motis per aëra, findunt nebulas obstantes, levatique pennis, prætereunt Euros ortos de isdem partibus.

13. Sic currus dat saltus in aëre, vacuos assueto onere, succutiturque alte, estque similis inani.

17. Ipse pavet, nec scit quâ flectat habenas commissas *sibi*, nec quâ sit iter, nec si sciat, imperet illis.

24. Memorant te quoque Boöte fugisse turbatum, quamvis

NOTÆ.

7. *Pennis levati:* upborne by wings; mounted upon wings.

8. *Isdem de partibus:* from the same regions as the east wind.

9. *Nec quod cognoscere:* nor such as they could feel.

10. *Solitâque gravitate:* its accustomed gravity, viz. the weight of the god.

14. *Succutiturque altè:* and is tossed on high.

14. *Simili inanis:* like an empty chariot.

15. *Ruunt:* they rush forward.

15. *Tritumque spatium:* the beaten track.

16. *Quadrijugi:* the four horses abreast.

16. *Quo priùs:* in which they ran before. Supply *currebant*.

17. *Ipse pavet:* he (Phaëthon) is affrighted.

17. *Commissas habenas:* the reins that had been committed to him.

19. *Tum primùm:* then for the first time. They were situated near the pole, and had never been heated by the sun before.

19. *Triones.* The Triones, or ploughing oxen, are seven stars near the north pole in the form of a plough. Some call them Charles's Wain, from a fancied resemblance to a wagon. They are part of the stars comprising the Bears; hence Cicero, speaking of the Bears, says—

Which are by us Septentriones called.

20. *Vetito æquore:* in the forbidden sea. So Virgil:

Arctos metuentes æquore tingi.—Georgic i.

Ovid is here guilty of an *anachronism*. After the conflagration which took place from Phaëthon's inability to guide the chariot of the Sun, and while about to repair the injury done by the fire, Jupiter met with Callisto and fell in love with her. Callisto was changed into a bear by Juno, and afterwards transferred with her son to the heavens by Jupiter. Aggrieved by this insult, Juno went to Oceanus and Tethys, and obtained that the Bears should never descend into the sea; that is, should never set, for the sun and constellations, when they set, were said to descend into the sea.

22. *Frigore pigra:* sluggish with cold. Serpents in winter are benumbed with cold, and live in a torpid state.

23. *Fervoribus:* with the heat. Serpents are rendered more furious by the heat. Hence Virgil:

Postquam exhausta palus, terræque ardore dehiscunt;
Exilit in siccum, et flammantia lumina torquens
Sævit agris, asperque siti, atque exterritus æstu.
Georgic iii.

24. *Boöte:* Boötes is derived from Βοώτης, and signifies a *driver of oxen*. It follows the Ursa Major, by some called the Wagon, and hence is named Arctophylax, *keeper of the bear*, and Boötes, *the ox-driver*.

24. *Fugisse:* fled. The near approach of the sun makes the planets move more swiftly. The same effect was produced on the constellation Boötes.

25. *Tardus.* The stars near the pole move more slowly, because they have less space to pass over in a revolution.

25. *Plaustra.* The principal stars in

Ut verò summo despexit ab æthere terras
Infelix Phaëthon penitùs penitùsque jacentes;
Palluit, et subito genua intremuêre timore;
Suntque oculis tenebræ per tantum lumen obortæ:
Et jam mallet equos nunquam tetigisse paternos:
Jamque agnôsse genus piget, at valuisse rogando:
Jam Meropis dici cupiens. Ita fertur, ut acta
Præcipiti pinus Boreâ, cui victa remisit
Fræna suus rector, quam Dîs, votisque reliquit.
Quid faciat? multum cœli post terga relictum;
Ante oculos plus est; animo metitur utrumque:
Et modò, quos illâ fato contingere non est,
Prospicit occasus; interdum respicit ortus.
Quidque agat ignarus, stupet: et nec fræna remittit,
Nec retinere valet; nec nomina novit equorum.
Sparsa quoque in vario passim miracula cœlo,
Vastarumque videt trepidus simulacra ferarum.
Est locus, in geminos ubi brachia concavat arcus
Scorpios, et caudâ, flexisque utrinque lacertis
Porrigit in spatium signorum membra duorum.

eras tardus, et tua plaustra tenebant te. Ut vero infelix Phaëthon summo æthere despexit terras penitùs, penitùsque jacentes,

30. Et jam mallet nunquam tetigisse equos paternos, jamque piget agnovisse genus et valuisse rogando: jam cupiens dici filius Meropis;

37. Et modò prospicit occasus, quos non est illi contingere fato: interdum respicit ortus, ignarusque quid agat, stupet.

NOTÆ.

the two Bears are thought by some to represent a wagon.

Saw there the brilliant gems that nightly flare
In the thin mist of Berenice's hair;
And there Boötes roll his lucid wain
On sparkling wheels along the ethereal plain.
PIERPONT.

25. *Tenebant:* detained you; retarded you.

26. *Despexit:* looked down.

APOLLO. But indeed it is extremely natural that one so young as he, on seeing himself surrounded by so much fire, and looking down on the immense abyss, should lose his head; and that the steeds, as soon as they perceived that they had not their accustomed driver, should have despised the boy, and, running away with him, have created all this mischief.—DIALOGUES OF THE DEITIES.

27. *Penitùs penitùsque:* lying far and far away. The repetition adds force to the expression.

28. *Palluit:* he became pale with fear.

29. *Per tantum lumen:* by reason of so great light. He was blinded by the light.

31. *Valuisse rogando:* to have prevailed in his request.

32. *Meropis:* of Merops; the *son* of Merops. He preferred now to be considered the son of a man, and be safe, than to be the son of a god, and be destroyed.

32. *Fertur:* he is borne; he is carried.

33. *Præcipiti Boreâ:* by the impetuous north-wind.

33. *Pinus:* a pine, put by synecdoche for a ship.

34. *Fræna:* the reins, by metonymy for the helm. The vessel is spoken of under the metaphor of a horse.

34. *Suus rector:* her pilot; her steersman.

34. *Dîs.* Under the pressure of danger, the sailors readily apply to the gods for assistance. Thus Horace:

Dii, quos iterum pressa voces malo.
LIB. i. ODA 14.

35. *Multum cœli:* much of heaven is left behind. He has passed over a great part of heaven.

36. *Animo metitur:* he measures each in his mind. He considers whether it would be easier for him to return to the east, or continue his course to the west.

37. *Fato:* which it is not in fate for him to reach; which it is not fated for him to reach. Some MSS. have *fas tum*, instead of *fato;* which it is not lawful for him then to reach.

38. *Prospicit occasus:* looks forward to the west.

38. *Respicit ortus:* looks back to the east.

39. *Stupet:* he is stupified; he is confounded.

41. *Miracula:* monsters.

41. *In vario cœlo:* in the different parts of heaven.

42. *Vastarum ferarum:* of huge wild beasts; the different constellations in the form of animals.

42. *Simulacra:* the forms; the phantoms.

43. *Brachia concavat:* hollows his arms; bends his arms.

43. *Geminos arcus:* two circles; two arches.

45. *Porrigit membra:* stretches his

Hunc puer ut nigri madidum sudore veneni
Vulnera curvatâ minitantem cuspide vidit;
Mentis inops, gelidâ formidine lora remisit;
Quæ postquam summum tetigêre jacentia tergum,
Expatiantur equi; nulloque inhibente, per auras
Ignotæ regionis eunt; quâque impetus egit,
Hac sine lege ruunt: altoque sub æthere fixis
Incursant stellis, rapiuntque per avia currum.
Et modò summa petunt, modò per decliva, viasque
Præcipites, spatio terræ propiore, feruntur;
Inferiùsque suis fraternos currere Luna
Admiratur equos: combustaque nubila fumant.
Corripitur flammis, ut quæque altissima, tellus;
Fissaque agit rimas, et succis aret ademtis.
Pabula canescunt; cum frondibus uritur arbos;
Materiamque suo præbet seges arida damno,
Parva queror: magnæ pereunt cum mœnibus urbes:
Cumque suis totas populis incendia gentes
In cinerem vertunt. Sylvæ cum montibus ardent:
Ardet Athos, Taurusque Cilix, et Tmolus et Œte;

46. Puer ut vidit hunc madidum sudore nigri veneni, minitantem vulnera curvatâ cuspide; inops mentis, remisit lora gelidâ formidine.

54. Et modò petunt summa, modò feruntur per decliva, viasque præcipites, spatio propiore terræ: lunaque admiratur equos fraternos currere inferius suis.

62. Queror parva: magnæ urbes pereunt cum mœnibus. Incendiaque vertunt totas gentes cum suis populis in cinerem. Sylvæ ardent cum montibus.

NOTÆ.

limbs. The Scorpion extends his claws until he encroaches upon the Lion, while with his tail he occupies a portion of the space allotted to Libra.

46. *Hunc:* him, viz. the Scorpion.

47. *Curvatâ cuspide:* with his tail bent, in the attitude of striking. Scorpions strike with the tail.

48. *Gelidâ formidine:* with cold dread. It is the nature of fear to cause a chilly sensation.

48. *Lora remisit:* let go the reins.

APOLLO. The poor youth, I suppose, for fear of falling, let go the reins, and clung fast to the chariot.—DIALOGUES OF THE DEITIES.

49. *Summum tergum:* the upper part of the back. See Syntax, R. i, n. 8.

50. *Expatiantur:* they leave the track; rush out of the path.

53. *Incursant stellis:* rush against the stars.

54. *Summa:* the highest places. Supply *loca*. Lucian gives a similar account:

JUPITER. You have seen a proof of it in this young hare-brain, with whom they ran away, now up, now down, now to the right, now to the left, now even in the most contrary directions, he being quite at a loss to govern them.
DIALOGUES OF THE DEITIES.

56. *Inferiùsque.* The moon is much nearer to the earth than the sun. She might well be astonished that her brother's horses were below hers.

56. *Fraternos equos:* her brother's horses. Phœbus was the brother of Diana. The chariot of the sun is represented with four horses, that of the moon with two.

57. *Combusta nubila:* the burnt clouds.

The scorched and blackened heavens together roll.—ANON.

59. *Succis ademtis:* the moisture being taken away—being dried up.

60. *Pabula canescunt:* the grass becomes white. This is in consequence of the drying up of the moisture.

62. *Parva queror:* I lament things of little consequence. The loss of grass, crops, and trees was of but little account, when compared with the destruction of great cities and nations.

63. *Cumque suis populis:* nations with their people. In a nation are generally several diverse tribes.

65. *Athos.* A mountain of Macedonia, between Sinus Singiticus and Sinus Strymonicus. Its height is about 4560 feet. The poet proceeds to enumerate all the high mountains of which he had knowledge.

65. *Taurusque Cilix.* A very large range of mountains in Asia, commencing in Lycia and Caria, near the Mediterranean, and stretching easterly under different names. The Cilicians call the range Taurus.

65. *Tmolus.* A mountain in Lydia, abounding in wine, saffron, and honey. It was here the palm was awarded to Apollo over Pan in a contest upon the flute.

Nonne vides croceos ut Tmolus odores,
India mittit ebur.—GEORGIC i. 56.

65. *Œte.* One of the heights of the chain of mountains which commences near the

Et nunc sicca, priùs celeberrima fontibus, Ida ;
Virgineusque Helicon, et nondum Œagrius Hæmos :
Ardet in immensum geminatis ignibus Ætna,
Parnassusque biceps, et Eryx, et Cynthus, et Othrys,
Et tandem Rhodope nivibus caritura, Mimasque,
Dindymaque, et Mycale, natusque ad sacra Cithæron.
Nec prosunt Scythiæ sua frigora : Caucasus ardet,
Ossaque cum Pindo, majorque ambobus Olympus,
Aëriæque Alpes, et nubifer Apenninus.
Tum verò Phaëthon cunctis è partibus orbem
Aspicit accensum ; nec tantos sustinet æstus :
Ferventesque auras, velut è fornace profundâ,

72. Nec sua frigora prosunt Scythiæ: Caucasus ardet.

75. Tum vero Phaëthon aspicit orbem accensum è cunctis partibus ; nec sustinet tantos æstus.

NOTÆ.

Isthmus of Corinth, and extends about two hundred miles to the north-west. The poets fabled that the sun, moon, and stars rose by its side. Here Hercules erected his funeral pile, and submitted to the flames which consumed his mortal part to ashes.

66. *Ida.* A lofty mountain to the north of Troy, celebrated for its streams and fountains. It was here that Paris adjudged the prize of beauty to Venus over Juno and Minerva, and thus caused the Trojan war.

67. *Virgineus Helicon.* A mountain in Bœotia, sacred to Apollo and the muses, and hence called *virgineus ;* for the muses were all virgins. At the foot of Helicon were the fountains Aganippe and Hippocrene.

67. *Hæmus.* A high mountain in Thrace, separating that country from Mœsia. In aftertime it was called Œagrius, because Orpheus, the son of Œager, was here torn to pieces by the Bacchanals.

68. *Ætna.* A mountain of Sicily, and the most remarkable volcano in the world. The circumference at the base is about eighty-seven miles, its perpendicular height 11,000 feet, with an ascent varying from twelve to twenty-four miles. It is of the shape of a cone, and divided into three regions ; the first consisting of a rich soil in high cultivation ; the second, a woody region, affording pasturage to flocks and herds ; and the third, or highest region, an arid waste of lava, scoriæ, and ashes, in some places covered with snow. As it is a volcano, it is here said during Phaëthon's conflagration to burn "with redoubled fires."

69. *Parnassus biceps.* A mountain of Phocis with two peaks. See note on page 76.

69. *Eryx.* A mountain of Sicily, sacred to Venus, who is thence called Erycina.

69. *Cynthus.* A mountain in the island of Delos where Latona brought forth Apollo and Diana. Hence he is called Cynthius, and she Cynthia.

69. *Othrys.* A mountain which joins Pelion on the west, and Pindus on the east, and forms the southern boundary of Tempe. It was the seat of the Titans in their battle with the gods.

> From Othrys' lofty summit warred the host
> Of glorious Titans : from Olympus they,
> The band of gift-dispensing deities
> Whom fair-haired Rhea bare to Saturn's love.
> HESIOD.

70. *Rhodope.* A mountain of Thrace covered with perpetual snow. Rhodope the wife of Hæmus, together with her husband, was said to have been changed into this mountain.

70. *Mimas.* A very high mountain in Ionia. The giant Mimas was said to have been transformed into it.

71. *Dindyma.* Mountains of Phrygia, sacred to the goddess Cybele. She is therefore called Dindymene. Dindymus, m. *Plur.* Dindyma, orum, n.

71. *Mycale.* A mountain, city, and promontory of Caria.

71. *Cithæron.* A mountain in Bœotia, sacred to Bacchus, on which Actæon was torn to pieces by his own dogs.

72. *Caucasus.* A chain of mountains between the Pontus Euxinus and Mare Caspium. Prometheus was chained here for stealing fire from heaven.

73. *Ossa.* For Ossa, Pindus, and Olympus, mountains of Thessaly, see notes on page 56.

74. *Alpes.* A chain of mountains in the form of a crescent separating Italy from Germany, Switzerland, and France. They are called *æriæ*, from their great height.

74. *Apenninus.* A chain of mountains traversing the middle of Italy.

74. *Nubifer:* cloud-bearing ; cloud-capt.

76. *Nec sustinet:* cannot bear.

77. *Ferventes auras :* inhales the hot air.

> Breathed hot
> From all the boundless furnace of the sky,
> And the wide glittering waste of burning sand,
> A suffocating wind the pilgrim smites
> With instant death.—THOMSON.

Ore trahit, currusque suos candescere sentit.
Et neque jam cineres, ejectatamque favillam
Ferre potest; calidoque involvitur undique fumo;
Quoque eat, aut ubi sit, piceâ caligine tectus
Nescit; et arbitrio volucrum raptatur equorum.
Sanguine tum credunt in corpora summa vocato,
Æthiopum populos nigrum traxisse colorem:
Tum facta est Libye, raptis humoribus æstu,
Arida; tum nymphæ passis fontesque lacusque,
Deflevêre comis: queritur Bœotia Dircen;
Argos Amymonen, Ephyre Pyrenidas undas.
Nec sortita loco distantes flumina ripas
Tuta manent: mediis Tanaïs fumavit in undis,
Penëosque senex, Theutranteusque Caïcus,
Et celer Ismenos, cum Phocaïco Erymantho,
Arsurusque iterum Xanthus, flavusque Lycormas,
Quîque recurvatis ludit Meandros in undis,
Mygdoniusque Melas, et Tænarius Eurotas:
Arsit et Euphrates Babylonius, arsit Orontes,

83. Credunt populos Æthiopum tum traxisse nigrum colorem, sanguine vocato in summa corpora.

89. Nec flumina sortita ripas distantes loco, manent tuta: Tanais fumavit in mediis undis

NOTÆ.

78. *Candescere:* to glow with a white heat.

79. *Favillam:* the embers thrown up.

82. *Arbitrio:* at the will of the swift horses.

83. *In summa corpora:* to the surface of their bodies; to the skin.

85. *Libye.* A very arid part of Africa occupying a part of Barca and of Tripoli.

86. *Nymphæ passis:* the nymphs with dishevelled hair.

87. *Deflevêre.* They lamented their fountains now dried up.

87. *Dircen.* A fountain of Bœotia, into which Dirce the wife of Lycus, king of Thebes, was changed.

88. *Argos.* The principal city of Argolis, a district of Peloponnesus, the *Morea.*

88. *Amymonen.* A fountain of Argos into which Amymone, the daughter of Danaus, was changed.

88. *Ephyre.* An ancient name of Corinth.

88. *Pyrenidas undas:* the waters of Pirenius, a fountain at Corinth, sacred to the muses.

89. *Nec sortita:* nor do rivers having obtained by lot distant banks; a periphrasis for wide rivers.

90. *Tanaïs.* A river of Scythia, now of *Russia*, separating Europe and Asia, and emptying into Palus Mæotis, or *Sea of Asoph.* Its present name is the *Don.*

91. *Peneus.* A river of Thessaly, which rises in Mount Pindus, and waters Tempe.

91. *Caicus.* A river of Mysia emptying into Mare Ægæum, or *Archipelago.* It is called *Theutranteus*, from Theutras, king of Mysia.

92. *Ismenos.* A river of Bœotia which falls into the Euripus, or *Strait of Negropont.* It was sacred to the muses, according to Pliny.

92. *Erymantho.* A river, town, and mountain of Arcadia. Upon this mountain Hercules killed the noted wild boar.

93. *Xanthus.* A river of Troy, large and rapid, which rises in Mount Ida. It was called Xanthus by the gods, and Scamander by men. In the Trojan war Vulcan set it on fire; hence the poet says *arsurusque iterum.*

93. *Lycormas.* A river of Ætolia, with sands of a golden color; hence called *flavus Lycormas.*

64. *Mæandros.* A river of Asia Minor which rises in Phrygia, and running westerly, receives many streams on both banks, and empties into Mare Ægæum, *the Archipelago.* It has six hundred windings, and is said to have suggested to Dædalus the idea of the Cretan Labyrinth. The word to *meander* is derived from this river.

95. *Melas.* A river of Mygdonia, which is reputed to render the wool of sheep that drank it black. Hence its name μέλας, *black.*

95. *Eurotas.* A river of Peloponnesus, the *Morea*, which empties into Sinus Laconicus. The town of Tænarus stands on its banks.

96. *Euphrates.* A celebrated river in Asia, which rises in the mountains of Armenia, and after a course of 1400 miles falls into Sinus Persicus, the *Persian Gulf.* Babylon stood upon its banks.

96. *Orontes.* A large and impetuous river of Syria, which rises in Mount Li-

Thermodonque citus, Gangesque, et Phasis, et Ister.
Æstuat Alphëos, ripæ Spercheïdes ardent:
Quodque suo Tagus amne vehit, fluit ignibus aurum:
Et, quæ Mæonias celebrarant carmine ripas,
Flumineæ volucres medio caluêre Cäystro.
Nilus in extremum fugit perterritus orbem,
Occuluitque caput, quod adhuc latet: ostia septem
Pulverulenta vacant, septem sine flumine valles.
Fors eadem Ismarios Hebrum cum Strymone siccat,
Hesperiosque amnes, Rhenum, Rhodanumque, Padumque,

100. Et flumineæ volucres, quæ celebrarant ripas Mœonias carmine, caluere medio Cäystro.

NOTÆ.

banus, twelve miles north of Damascus, and empties into the Mediterranean.

97. *Thermodon.* A river of Pontus, which empties into Pontus Euxinus, the *Black Sea.* The Amazons are said to have lived near it.

97. *Ganges.* A large river of India, which rises in the mountains of Thibet, and after traversing a great extent of fertile country, empties into the Bay of Bengal by eight mouths.

97. *Phasis.* A river of Colchis, which rises in Armenia, and falls into Pontus Euxinus, the *Black Sea.*

98. *Ister.* That part of the Danube from the junction of the Save to the Black Sea. It is sometimes taken for the whole river Danube.

98. *Æstuat:* boils with heat.

98. *Alphëos.* A river of Elis in the Peloponnesus, which runs westwardly and falls into the Ionian sea. The god of this river is fabled to have conceived a passion for Arethusa, and having pursued her until she was changed into a fountain in Ortygia, passed under the sea without mingling his waters with the ocean, arose in Ortygia, and joined the fountain of Arethusa.

98. *Spercheïdes:* of Spercheus, a very swift river of Thessaly, which empties into the Maliac Gulf. Its banks were covered with poplars.

99. *Tagus.* A river which rises in Spain, passes through Portugal, and after a course of 300 miles, empties into the Atlantic.

99. *Aurum fluit:* the gold is melted. The gold sands which it brought down from the mountains were melted. Three rivers were famous for sands of gold, Pactolus, Hermus, and Tagus.

There at distance hear
The roaring floods, and cataracts that sweep
From disembowelled earth the virgin gold.
Thomson.

For all the gold
Down the bright Tagus and Pactolus rolled.
Juvenal.

100. *Mæonias ripas.* Mæonia was a country of Asia Minor, afterwards called Lydia. The river Cäyster was in it, famous among the poets for the swans that frequented it.

101. *Flumineæ volucres:* the river birds; the swans.

102. *Nilus.* A large river of Africa, which rises in Abyssinia. See note on page 89.

103. *Quod latet.* The source of this river, which was so long a subject of inquiry both to the ancients and moderns, was discovered at length by the indefatigable Bruce, a Scottish traveller.

Nile pater, quanam possum te dicere causa
Aut quibus in terris occuluisse caput.
Tibullus.

103. *Ostia septem:* seven mouths. Of the seven ancient mouths of the Nile, but two remain.

104. *Vacant:* are empty; are dry.

105. *Fors eadem:* the same fate.

105. *Ismarios:* the Ismarian rivers; the rivers of Thrace, of which Ismarus was a mountain. A part being put for the whole, by synecdoche.

105. *Hebrum.* A large river of Thrace, which rises in Mount Hæmus, the *Balkan,* and after a course of 250 miles, empties into Mare Ægæum, the *Archipelago.*

105. *Strymone.* A river which separated Thrace from Macedonia, and after a course of ninety miles emptied into the Strymonic Gulf.

106. *Hesperiosque amnes:* the rivers of the west. The poet now mentions the principal river of Germany, of France, and of Italy.

106. *Rhenum.* The Rhine is a celebrated river of Europe, which rises in Mount St. Gothard, and after a course of about 600 miles, empties into the German ocean.

106. *Rhodanum.* The Rhone is a large river which rises near Mount St. Gothard, passes the Lake of Geneva, five leagues below which it disappears between two rocks, rises again, and flowing towards the south, empties into the Gulf of Lyons by three mouths.

106. *Padum.* The Po, called by the Greeks Eridanus, is the chief river of Italy.

Cuique fuit rerum promissa potentia, Tybrin.
Dissilit omne solum; penetratque in Tartara rimis
Lumen, et infernum terret cum conjuge regem:
Et mare contrahitur; siccæque est campus arenæ,
Quod modò pontus erat; quosque altum texerat æquor,
Exsistunt montes, et sparsas Cycladas augent,
Ima petunt pisces: nec se super æquora curvi
Tollere consuetas audent delphines in auras.
Corpora phocarum summo resupina profundo
Exanimata natant: ipsum quoque Nerea fama est,
Doridaque, et natas, tepidis latuisse sub antris.
Ter Neptunus aquis cum torvo brachia vultu
Exserere ausus erat; ter non tulit aëris æstus.
Alma tamen Tellus, ut erat circumdata ponto,
Inter aquas pelagi, contractosque undique fontes,
Qui se condiderant in opacæ viscera matris;
Sustulit omniferos collo tenus arida vultus:
Opposuitque manum fronti; magnoque tremore
Omnia concutiens paulùm subsedit; et infrà

108. Omne solum dissilit, lumenque penetrat in Tartara rimis, et terret regem infernum cum conjuge.

113. Pisces petunt ima, nec curvi Delphines audent tollere se super æquora, in auras consuetas.

118. Neptunus ter ausus erat exserere brachia aquis cum torvo vultu; ter non tulit æstus aëris.

124. Opposuitque manum fronti: concutiensque omnia mag-

NOTÆ.

It rises near the foot of Mount Vesulus, runs eastwardly about 300 miles, and falls into the Gulf of Venice.

107. *Tybrin.* The Tiber, here put by metonymy for Rome, which stands upon its banks. It rises in the Apennines, and running south-west, passes by Rome, and empties into the Mediterranean about fifteen miles from that city.

107. *Potentia rerum:* the government of the world.

108. *Dissilit:* leaps asunder; cracks open.

> Deep to the root
> Of vegetation parched, the cleaving fields
> And slippery lawn an arid hue disclose.
> Thomson.

108. *Tartara.* In the *sing.* Tartarus. The place of punishment in the infernal regions.

109. *Infernum regem:* the infernal king; viz. Pluto.

109. *Cum conjuge:* with his wife, *Proserpine.*

112. *Existunt:* rise up and stand out of the water.

112. *Augent:* increase *in number.*

112. *Cycladas.* The Cyclades are a cluster of islands in the Archipelago, lying in the form of a circle; hence their name from κύκλος, *a circle.*

113. *Ima:* the lowest *places;* the bottom. Supply *loca.*

114. *Tollere:* to raise; to toss themselves.

115. *Phocarum.* Sea-calves, which imitate the lowing of oxen.

116. *Natant:* float.

116. *Nerea.* The son of Oceanus and Terra who married Doris, by whom he had fifty daughters called Nereides.

117. *Dorida.* See note on page 128.

119. *Exserere:* to put forth; to lift up.

120. *Alma Tellus:* the bountiful Earth; so called because she feeds and nourishes all animals.

121. *Contractos.* Contracted by the heat, and by their retiring into the recesses of the earth.

122. *Qui se condiderant:* who had hid themselves. They sought refuge from the intense heat.

> Distressful Nature pants;
> The very streams look languid from afar;
> Or, through the unsheltered glade, impatient, seem
> To hurl into the covert of the grove.
> Thomson.

122. *In opacæ viscera:* in the bowels of their dark mother.

123. *Sustulit:* lifted up.

123. *Omniferos:* all-sustaining. Hence the earth is called παμμήτηρ by the Greeks, and *omniparens* by the Latins.

> Common mother,
> Whose womb immeasurable, and infinite breast
> Teems and feeds all.—Milton.
>
> All-parent, bounding, whose prolific powers
> Produce a store of beauteous fruits and flowers.
> Orpheus.

124. *Opposuitque manum:* and put her hand to her brow. The whole description of the Earth here is a beautiful allegory. The present attitude in which she is presented is at once pensive and melancholy.

124. *Magno tremore:* with a great trembling.

125. *Paulùm subsedit:* settled a little; sunk down a little.

Quâm solet esse, fuit: siccâque ità voce locuta est.
Si placet hoc, meruique, quid ô tua fulmina cessant,
Summe deûm? liceat perituræ viribus ignis,
Igne perire tuo; clademque auctore levare.
Vix equidem fauces hæc ipsa in verba resolvo:
(Presserat ora vapor;) Tostos en aspice crines!
Inque oculis tantum, tantum super ora favillæ.
Hosne mihi fructus? hunc fertilitatis honorem,
Officiique refers, quòd adunci vulnera aratri
Rastrorumque fero, totoque exerceor anno?
Quòd pecori frondes, alimentaque mitia fruges
Humano generi, vobis quòd thura ministro?
Sed tamen exitium fac meruisse: quid undæ,
Quid meruit frater? cur illi tradita sorte
Æquora decrescunt, et ab æthere longiùs absunt;
Quod si nec fratris, nec te mea gratia tangit;
At cœli miserere tui; circumspice utrumque,
Fumat uterque polus; quos si vitiaverit ignis
Atria vestra ruent. Atlas en ipse laborat!
Vixque suis humeris candentem sustinet axem.
Si freta, si terræ pereunt, si regia cœli;
In chaos antiquum confundimur. Eripe flammis
Si quid adhuc superest; et rerum consule summæ.
Dixerat hæc Tellus: neque enim tolerare vaporem
Ulteriùs potuit, nec dicere plura; suumque
Rettulit os in se, propioraque manibus antra.

no tremore, subsedit paulum, et fuit infra quam solet esse.

130. Equidem vix resolvo fauces in hæc ipse verba, (vapor presserat ora) en aspice crines tostos, favillæque tantùm *sunt* in oculis *favillæ* tantum *sunt* super ora.

138. Sed fac tamen me meruisse exitium: quid unda *meruere*, quid frater *tuus* meruit? Cur æquora tradita illi forte, decrescunt.

149. Tellus dixerat hæc; neque enim potuit ulterius tolerare vaporem, nec dicere plura, rettulitque, su-

NOTÆ.

126. *Siccâ voce:* with dry, husky voice.
128. *Summe Deûm:* sovereign of the gods; viz. Jupiter.
128. *Liceat perituræ:* may I, who am about to perish by the strength of fire, perish by thy fire, viz. the thunderbolt. Supply *mihi* after *liceat*.
129. *Clademque auctore:* and lighten my destruction by the author. It would be a mitigation of her destruction to perish by a god, and not by a boy.
130. *Vix resolvo:* scarcely do (can) I open my mouth. The indicative is used here with the force of the potential mood.
131. *Tostos crines:* my scorched hair. The earth refers to the foliage of the trees, which may be regarded as her hair. See note on page 100.
134. *Hosne fructus:* these fruits; these rewards.
134. *Aratri, rastrorumque.* The different implements of husbandry.
136. *Quòd pecori.* The Earth here makes a strong appeal, in that she supplied necessaries for animals, men, and gods.
137. *Thura:* frankincense, to be used in sacrifices to the gods.
138. *Fac me meruisse:* suppose me to have deserved.
139. *Quid meruit frater?* what has my brother (Neptune) merited?
139. *Tradita sorte:* given him by lot, when the world was divided.
140. *Longiùs absunt:* are farther removed.
141. *Te tangit:* moves you; affects you.
143. *Fumat uterque:* each pole is smoking.
143. *Quos si vitiaverit:* which if the fire shall destroy.

If the foundations be destroyed what can the righteous do.—Psalm xi. 3.

144. *Atria vestra:* your palaces will fall.
144. *Atlas.* A high mountain of Mauritania, which is feigned to support the Heavens, because it is lost in the clouds. Atlas, the king of Mauritania, was said to be changed into that mountain. The introduction of Atlas here is an anachronism, for his transformation does not take place for a long time afterwards, as recorded in Lib. IV.
145. *Candentem axem:* the burning axle; the burning Heavens; a part for the whole, by synecdoche.
145. *Freta:* the straits; put for the sea, by synecdoche.
146. *Rerum summæ:* for the whole of things; for the universe.
149. *Vaporem:* the heat.
151. *Rettulit os:* withdrew her head.

At pater omnipotens superos testatus, et ipsum,
Qui dederat currus, nisi opem ferat, omnia fato
Interitura gravi; summam petit arduus arcem;
Unde solet latis nubes inducere terris;
Unde movet tonitrus, vibrataque fulmina jactat.
Sed neque, quas posset terris inducere, nubes,
Tunc habuit: nec, quos cœlo dimitteret, imbres.
Intonat, et dextrâ libratum fulmen ab aure
Misit in aurigam; pariterque, animâque rotisque
Expulit, et sævis compescuit ignibus ignes.
Consternantur equi: et saltu in contraria facto
Colla jugo excutiunt, abruptaque lora relinquunt.
Illîc fræna jacent, illîc temone revulsus
Axis; in hâc radii fractarum parte rotarum:
Sparsaque sunt latè laceri vestigia currûs.
At Phaëthon, rutilos flammâ populante capillos,
Volvitur in præceps, longoque per aëra tractu
Fertur; ut interdum de cœlo stella sereno,
Etsi non cecidit, potuit cecidisse videri.
Quem procul à patriâ diverso maximus orbe
Excipit Eridanus, spumantiaque abluit ora.

um os in se, antraque propiora manibus.

157. Sed neque tunc habuit nubes, quas posset inducere terris; nec imbres, quos dimitteret cœlo. Intonat et misit fulmen libratum ab dextrâ aure, in aurigam *Phaëthonta.*

167. At Phaëthon, flamma populante rutilos capillos, volvitur in præceps; ferturque per aëra longo tractu, ut interdum stella de cœlo sereno, *quæ*, etsi non cecidit, potuit videri cecidissi

NOTÆ.

151. *Propioraque manibus:* nearer to the *manes;* nearer the infernal shades.

152. *Pater omnipotens:* Jupiter, who possesses all power.

152. *Testatus:* having attested; having called to witness. Thus Virgil:

Vos æterni ignes, et non violabile vestrum,
Testor numen.—ÆNEID ii.

152. *Ipsum qui dederat:* Apollo. In the dialogue between Jupiter and Apollo, Lucian gives an account of this:

JUPITER. What have you done, you wickedest of all the Titans? The whole earth is nearly destroyed, by your trusting your chariot to a heedless boy; he has burnt one-half of it, by going too near it, and the other is perishing with cold, because he kept at too great a distance from it. In short, he has thrown all into confusion and ruin. and had I not in time perceived what was going forward, and dashed him down from the chariot with my thunderbolt, there would not have been a bone remaining of the whole human race; such a sober coachman have you sent out with your chariot!—DIALOGUES OF THE DEITIES.

154. *Summam:* the highest eminence.

154. *Petit arduus:* aloft he mounts to.

155. *Latis terris:* o'er the broad earth.

156. *Fulmina jactat:* he hurls the brandished thunderbolts.

159. *Intonat:* he thunders; sends the thunderbolt.

160. *Pariterque:* and at once; alike.

160. *Rotisque:* and the wheels; by synecdoche for the chariot.

161. *Compescuit:* restrained; extinguished.

162. *Consternantur equi:* the horses are affrighted.

162. *In contraria:* across; opposite.

163. *Colla excutiunt:* shake their necks from the yoke. This expression indicates the great ease with which they freed themselves.

164. *Temone revulsus:* torn away from the tongue.

166. *Vestigia:* traces; fragments.

166. *Laceri currûs:* of the shattered chariot.

167. *Populante:* spoiling; destroying.

168. *Volvitur in præceps:* falls headlong.

His blood fell on the earth; his hands,
His feet, rolled whirling like Ixion's wheel,
And to the ground his flaming body fell.
EURIPIDES'S PHŒNISSÆ.

168. *Longoque tractu:* with a long train.

169. *Stella.* Stars do not fall; what are imagined to be shooting stars, are only meteors traversing the heavens.

171. *Procul à patriâ:* afar from his country, *Æthiopia.* It was a melancholy aggravation of Phaëthon's death, that even his bones could not rest in his own country.

Weep not for the dead, but for him that goeth away from his country, for he shall return no more.—ISAIAH.

O thou, to whom I owe my birth, and thou,
My sister, in my native earth entomb me,
And pacify the exasperated state:
Be this, at least, of my paternal soil
My portion, though the royal seat be lost.
EURIPIDES

172. *Eridanus:* The Po, called also the Padus.

QUÆSTIONES.

What were the names of the horses of the sun?

Was Phaëthon able to curb them?

Did they preserve the track of the sun?

Whither did they run?

What affrighted Phaëthon and caused him to let fall the reins?

At what is the moon surprised?

What is meant by the horses of the sun running lower than hers?

What happens to the clouds?

What happens to the earth?

Were any cities destroyed?

What happened to the fountains?

What is said of the color of the Ethiopians?

How was the Nile affected?

Who presented a special appeal to Jupiter?

What did Jupiter resolve to do?

What did he afterwards do?

Where did Phaëthon fall?

How may this Fable be interpreted?

Do ancient writers record an early partial conflagration of the world?

To what does St. Chrysostom refer it?

What other Biblical occurrences more probably gave rise to the Fable?

What does Plutarch say of Phaëthon?

What account of him does Lucian give?

Interpreted physically, what does Phaëthon mean?

How is he the son of Phœbus and Clymene?

Why is he said to be struck with lightning?

Does Ovid describe, in the Fable, the diurnal, or the annual course of the sun?

FABULA III.

SORORES PHAËTHONTIS IN ARBORES; CYCNUS IN OLOREM.

The mother and sisters of Phaëthon, after a diligent search for his body, at length find his tomb in Italy, erected by the Naïads. His sisters give themselves up to lamentation, and are changed into poplar trees, from which drop tears that become amber. Cycnus his cousin is changed into a swan.

EXPLICATIO.

As Phaëthon falls into the river Po, his sisters are fabled to be changed into poplars, because these trees grow better near the water. Because immoderate grief stupifies, they are reported to become fixed to the earth. Amber being an exudation of trees, and of the color of the sun, it is finely imagined to be the tears of the daughters of Apollo. Cycnus is represented as changed into a swan, because the name signifies swan. Lucian, who was fond of ridiculing the mythology of his times, in an account of a fictitious journey to the Po, makes himself merry over the incidents described in the fable: "I cherished the hope, that if ever in my life I should visit the Eridanus, I would convince myself by personal experience; by remaining with the skirts of my coat spread out under one of those poplars, till I could catch at least a few of those miraculous tears, and convey them home as an everlasting memorial. It happened not long since, that I travelled into those parts, and was obliged to proceed up the Eridanus. I looked carefully everywhere about me, but neither poplar trees nor amber were to be seen; neither did the inhabitants know even so much as the name of Phaëthon. At length, on asking the sailors how far we were from the amber-weeping poplars, they laughed in my face, and desired me to express in plain language what I meant, when I told them the old story. 'What crack-brained driveller,' said they, 'has imposed such silly stuff upon you? We have not seen a charioteer fall from the sky, nor are there any such trees as you speak of in our parts. Were it so, do you think we should be such fools as to row for two *oboli* a-day, when we need only gather poplar tears for becoming rich?' I was, however, cheered by the certain expectation of being compensated for the disappointment, by the singing of the swans which frequent the banks of that river. Accordingly, I again inquired of the sailors when the swans would come, and plant themselves on both sides of the river in two choirs, to delight us with their famous singing? Here the laughter broke out afresh. 'But, good friend,' said they, 'will, then, the lies you repeat about our country never have an end? We have passed our whole lives on the Eridanus, and it rarely happens that we see swans in the marshy grounds on the river; but their screams are so horribly unmusical, that the jackdaws and crows are sirens compared to them. It is really surprising where you could pick up such lies about our country.'"

NAÏDES Hesperiæ trifidâ fumantia flammâ
Corpora dant tumulo, signantque hoc carmine saxum:
HIC SITUS EST PHAËTHON, CURRUS AURIGA PATERNI;
QUEM SI NON TENUIT, MAGNIS TAMEN EXCIDIT AUSIS.
Nam pater obductos luctu miserabilis ægro
Condiderat vultus: et, si modò credimus, unum
Isse diem sine sole ferunt: incendia lumen
Præbebant; aliquisque malo fuit usus in illo.
At Clymene postquam dixit, quæcunque fuerunt
In tantis dicenda malis; lugubris et amens,

NOTÆ.

1. *Naïdes Hesperiæ:* Hesperian *or* Italian Naïads. They are said to bury his blazing body, because water extinguishes fire.
1. *Trifida flammâ:* from the three-forked flame; viz. lightning.
2. *Dant tumulo:* commit to the tomb.
2. *Hoc carmine:* with this verse; with this inscription.
2. *Hic situs est:* here lies. This line and the following constitute the epitaph upon Phaëthon.

4. *Non tenuit:* he did not hold; was unable to manage.

4. *Excidit ausis:* he fell by a great undertaking. This epitaph is well suited to the character of the rash youth it commemorates, and should teach youth modesty and moderation. When Angel Politian attempted to render Homer into Latin verse, and was boasting everywhere of his labors and success, he wrote to many men of letters asking their advice. Cardinal Papiensis facetiously replied: "I think the commenced work should not be discontinued; if you do not accomplish what you desire, still you will merit equal praise with Phaëthon; for the same may be said of your attempt on Homer, that was said of his effort to drive the chariot of the sun: 'Quem si non tenuit, magnis tamen excidit ausis.'"

5. *Obductos luctu:* overspread with horror.

5. *Condiderat vultus:* had hid his countenance. Grief very naturally seeks retirement.

8. *Aliquis usus:* some advantage.

8. *In illo malo:* in that calamity; viz. the conflagration.

Et laniata sinus, totum percensuit orbem,
Exanimesque artus primò, mox ossa requirens,
Repperit ossa tamen peregrinâ condita ripâ.
Incubuitque loco: nomenque in marmore lectum
Perfudit lacrymis, et aperto pectore fovit.
Nec minùs Heliades fletus, et inania morti
Munera, dant lacrymas, et cæsæ pectora palmis
Non auditurum miseras Phaëthonta querelas
Nocte dieque vocant, adsternunturque sepulcro.
Luna quater junctis implêrat cornibus orbem;
Illæ more suo (nam morem fecerat usus)
Plangorem dederant, è queis Phaëthusa sororum
Maxima, cùm vellet terræ procumbere, questa est
Diriguisse pedes: ad quam conata venire
Candida Lampetie; subitâ radice retenta est.
Tertia cùm crinem manibus laniare pararet;
Avellit frondes: hæc stipite crura teneri,
Illa dolet fieri longos sua brachia ramos.
Dumque ea mirantur; complectitur inguina cortex;
Perque gradus uterum, pectusque, humerosque, manusque,
Ambit: et exstabant tantùm ora vocantia matrem.
Quid faciat mater? nisi, quò trahat impetus illam,
Huc eat, atque illuc? et, dum licet, oscula jungat?
Non satìs est; truncis avellere corpora tentat,
Et teneros manibus ramos abrumpere: at inde
Sanguineæ manant, tanquam de vulnere, guttæ.

11. Et laniata sinus, percensuit totum orbem: requirensque primò exanimes artus, mox ossa.

16. Nec minus Heliades, dant morti ejus, fletus et lacrymas, munera inania: et cæsæ pectora palmis, vocant nocte dieque Phaëthonta non auditurum miseras querelas:

26. Tertia cum pararet laniare crinem manibus, avellit frondes. Hæc *dolet* crura teneri stipite, illa dolet sua brachia fieri longos ramos.

32. Quid mater faciat? nisi eat huc atque illuc, quo impetus trahat illam? et jungat oscula dum licet?

NOTÆ.

11. *Percensuit orbem:* travelled over the world.

12. *Artus primò.* She first sought his body, and when time sufficient had passed for it to undergo decay, she looked for his bones.

13. *Peregrinâ ripa:* on a foreign shore; the bank of the Eridanus.

14. *Incubuit loco:* fell upon the spot.

15. *Perfudit lacrymis:* she bedewed with her tears.

> And from thy yearning heart
> Whose inmost core was warm with love for him,
> A gladness must depart,
> And those kind eyes with many tears be dim.
> W. G. CLARK.

15. *Aperto pectore:* with naked breast.

16. *Heliades:* the daughters of the sun, called also Phaëthontiades, from Phaëthon their brother. The word is derived from ἥλιος, *the sun.* Their names were Phaëthusa, *ardor;* Lampetie, *brightening;* and Pasiphaë, *all-enlightening.* They represent the virtues of the sun in natural bodies.

16. *Inania morti:* unavailing to death—to the dead.

18. *Phaëthonta vocant:* they call upon Phaëthon. The apostrophe is very common in passionate grief. The allusion to this repetition of the name of the departed by Mrs. Hemans, in one of her poems, is very beautiful:

> But tell us, thou bird of the solemn strain!
> Can those who have loved forget?
> We call—and they answer not again—
> Do they love—do they love us yet?
> THE MESSENGER BIRD.

20. *Luna quater.* Four months had now passed.

20. *Procumbere:* to prostrate herself on the earth.

24. *Diriguisse.* The transformation had already commenced.

25. *Subitâ radice:* by a sudden root. Her feet began to grow to the earth.

27. *Avellit frondes:* tore away leaves. Her hair was already changed into foliage.

30. *Perque gradus:* by degrees; gradually.

31. *Exstabant:* stood out; remained uncovered by the bark.

32. *Quò trahat impetus:* where impulse may lead her.

35. *Indè:* thence; from the boughs.

36. *Sanguineæ guttæ:* drops of blood. Blood in like manner flows from the shrubs that grow above the body of Polydore, as described by Virgil:

Parce, precor, mater, quæcunque est saucia, clamat,
Parce, precor; nostrum laniatur in arbore corpus:
Jamque vale; cortex in verba novissima venit:
Inde fluunt lacrymæ; stillataque sole rigescunt
De ramis electra novis; quæ lucidus amnis
Excipit, et nuribus mittit gestanda Latinis.
Adfuit huic monstro, proles Stheneleïa, Cycnus,
Qui tibi materno quamvis à sanguine junctus,
Mente tamen, Phaëthon, propior fuit. Ille relicto
(Nam Ligurum populos, et magnas rexerat urbes)
Imperio, ripas virides amnemque querelis
Eridanum implêrat, sylvamque sororibus auctam:
Cùm vox est tenuata viro: canæque capillos
Dissimulant plumæ; collumque à pectore longum
Porrigitur, digitosque ligat junctura rubentes:
Penna latus vestit, tenet os sine acumine rostrum:
Fit nova Cycnus avis; nec se cœloque Jovique
Credit, ut injustè missi memor ignis ab illo;

37. Quæcunque est saucia clamat, mater, precor parce, parce precor; nostrum corpus laniatur in arbore.

45. Ille relicto imperio (nam rexerat populos Liguruin, et magnas urbes) implerat ripas virides, amnemque Eridanum, sylvamque auctam sororibus querelis.

NOTÆ.

Nam quæ prima solo ruptis radicibus arbos
Vellitur, huic atro liquuntur sanguine guttæ,
Et terram tabo maculant.—ÆNEID iii. 27.

37. *Parce:* forbear. Polydore in like manner wounded by the uprooting of the shrubs above his grave, exclaims:

Quid miserum, Æneа, laceras? jam parce sepulto;
Parce pias scelerare manus.—ÆNEID iii. 41.

39. *In verba novissima.* The bark closed over the mouth as it uttered the last words, viz. farewell!

40. *Indè.* From the bark of the trees.

40. *Fluunt lacrymæ:* tears flow. The transformation of tears into amber is a beautiful imagination of the poet. Moore describes the tears of the seabird as forming amber.

Around thee shall glisten
The loveliest amber,
That ever the sorrowing
Seabird hath wept.—LALLA ROOKH.

40. *Stillata:* distilled; flowing in drops. Shakspeare in a beautiful manner assimilates the falling of tears to the exudation of aromatic trees.

Of one, whose subdued eyes
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees,
Their medicinal gum.—OTHELLO.

40. *Sole rigescunt:* is hardened by the sun.

41. *Electra.* Amber is a resin-like substance, found on the seacoast, and dug up in diluvial soils. It often contains leaves and insects, and is probably an antediluvian resin, of a species of pine. It is found in abundance on the Baltic. There is a piece weighing eighteen pounds in the royal cabinet at Berlin. Pliny describes it as an exudation of a species of pine or cedar. He and Theophrastus affirm it is found in Liguria. Amber is used for jewelry, and the oil of it is sometimes employed as a medicine.

41. *Lucidus amnis:* the bright river, viz. the Po.

42. *Nuribus Latinis:* by the Latin women.

42. *Gestanda:* to be borne; to be worn as jewelry by them.

43. *Huic monstro.* The prodigy in which the sisters of Phaëthon were changed into poplars, and their tears into amber.

43. *Proles Stheneleïa:* the son of Sthenelus, king of Liguria.

43. *Cycnus.* As *cycnus* signifies a swan, the name may have suggested this metamorphosis. Pausanias, however, says:

The swan has the reputation of being a musical bird, because a certain king in Liguria named Cycnus, was a great musician, and after his death, was metamorphosed by Apollo into a swan.

45. *Mente:* in disposition; in heart.

46. *Ligurum:* of the Ligurians. Liguria was a part of upper Italy and lay between the rivers Varus and Macra. It was formerly *Lombardy*, and now *Genoa*, *Piedmont*, *Parma*, &c.

48. *Sororibus auctam:* increased by his sisters, who had been changed into trees.

49. *Vox viro:* the voice of the man; the dative being used for the genitive.

49. *Est tenuata:* is made shrill.

50. *Dissimulant:* represent.

51. *Junctura:* a web; a film.

52. *Sine acumine:* a beak without a point; a blunt beak.

54. *Ignis:* of the fire; the thunderbolt.

Stagna colit, patulosque lacus; ignemque perosus;
Quæ colat, elegit contraria flumina flammis.
Squalidus interea genitor Phaëthontis, et expers
Ipse sui decoris: qualis, cùm deficit orbem
Esse solet; lucemque odit, seque ipse, diemque;
Datque animum in luctus; et luctibus adjicit iram;
Officiumque negat mundo. Satîs, inquit, ab ævi
Sors mea principiis fuit irrequieta, pigetque
Actorum sine fine mihi, sine honore, laborum.
Quilibet alter agat portantes lumina currus:
Si nemo est, omnesque dei non posse fatentur;
Ipse agat; ut saltem, dum nostras tentat habenas,
Orbatura patres aliquando fulmina ponat.
Tunc sciet, ignipedum vires expertus equorum,
Non meruisse necem, qui non bene rexerit illos.
Talia dicentem circumstant omnia Solem
Numina; neve vèlit tenebras inducere rebus
Supplice voce rogant: missos quoque Jupiter ignes
Excusat, precibusque minas regaliter addit.
Colligit amentes, et adhuc terrore paventes,
Phœbus equos: stimuloque domans et verbere sævit:
Sævit enim, natumque objectat, et imputat illis.

55. Colit stagna patulosque lacus: perosusque ignem, elegit flumina contraria flammis, quæ colat.

61. Inquit, mea sors fuit satis irrequieta ab principiis ævi: pigetque laborum actorum mihi sine fine, sine honore.

68. Tum expertus vires ignipedum equorum, sciet *illum* non meruisse necem qui non rexerit illos bene.

NOTÆ.

56. *Flumina flammis.* The poet in expressing the dissimilarity of these elements, has artfully chosen two words which in sound are very similar, so as to give greater effect to the contrast by alliteration.

57. *Squallidus:* dismal; squalid.

58. *Deficit orbem:* is deficient in his orb; suffers an eclipse. Milton has a forcible description of the sun when obscured or eclipsed:

> As when the sun, new ris'n,
> Looks through the horizontal, misty air
> Shorn of his beams; or, from behind the moon,
> In dim eclipse, disastrous twilight sheds
> On half the nations.—Paradise Lost.

60. *Datque animum:* gives up his mind to grief.

61. *Officiumque negat:* refuses his service.

66. *Ipse agat:* let him drive, viz. Jupiter. In his indignation he will not even condescend to name him.

67. *Orbatura patres:* that is about to bereave fathers of their children.

67. *Ponat:* he may lay aside.

68. *Tunc sciet.* Having tried the fiery-footed horses, he will know that Phaëthon who failed to govern them, did not deserve so severe a fate.

72. *Missos ignes:* the thunderbolt that had been cast.

73. *Minas addit:* adds threats to entreaty. Lucian, in one of his dialogues, gives an account of the matter:

> Jupiter. However, for this once, I pardon you; but if ever hereafter you are guilty of the like again, by employing such a substitute, you shall presently see how much hotter the fire of my lightning is than yours! In the mean time, let his sisters bury him on the banks of the Eridanus, where he fell from the chariot, weeping tears of amber over him, and be transformed through grief into poplars. Do you immediately repair your chariot; for the pole is broke, and one of the wheels is shattered; then put the horses to and drive on! But remember what I have said to you.—Dialogues of the Deities.

73. *Regaliter:* like a king; like one who had a right to command him.

74. *Colligit amentes:* he collects the frantic horses.

74. *Terrore.* With fear of the thunderbolt and the conflagration.

76. *Natum objectat:* casts up his son—the death of his son. The last three lines of this fable are considered of doubtful authority. The last line, especially, has little of the usual grace of Ovid.

QUÆSTIONES.

Who committed the body of Phaëthon to the tomb?

Who were the Naïads?

What moral does the inscription on the tomb convey?

What effect had the death of Phaëthon on his sisters?

What do the names of his sisters represent?

What transformation did they undergo?

What attempt in the mean time did their mother make?

What was the result of this attempt?

Did the tears of the Heliades continue to flow after they were changed to trees?

What change did their tears undergo?

What is amber, and where is it principally found?

What use is made of amber?

Of what trees is it most probably an exudation?

Why were the Heliades said to be changed into poplars?

Who was a witness of the transformation of the sisters of Phaëthon?

Over what people did he reign?

Into what was he metamorphosed?

What probably suggested the idea of this metamorphosis?

What does Pausanias say of Cycnus?

Who gives a humorous account of a pretended visit to the Po?

Is amber to be found in that region?

What writers make this statement?

What effect had the loss of his son upon Apollo?

How was he induced to assume the direction of his chariot?

How did Apollo treat his horses after the death of his son?

What lines in this fable are of doubtful authority?

FABULA IV.

JUPITER IN FORMAM DIANÆ.

As Jupiter makes a survey of the world, for the purpose of restoring whatever had been destroyed by the conflagration of the world in consequence of Phaëthon's imprudence, he comes to Arcadia, and falls in love with Callisto, the daughter of Lycaon. To favor his intentions, he assumes the form of Diana, and thus imposes upon the nymph.

EXPLICATIO.

Although the ancients supposed that the godhead was divided into innumerable attributes, each of which was represented by a person, they still believed there was one principal god, the creator and ruler of all things. This subdivision of the power of the deity into personages, was the primary cause of much confusion in their mythology, which was greatly increased by the circumstance of different princes assuming the names of the deities, to give greater dignity to their pretensions. Thus many princes assumed the name of Jupiter, and in time their own individual names were forgotten, while that of the god remained. The most distinguished of these were the Lycæan Jupiter, and the Cretan, as related in the hymn to Jupiter by Callimachus. The Lycæan Jupiter was doubtless some prince, who had his residence upon Mount Olympus, from which circumstance, as well as its cloud-capt appearance, that mountain came to be synonymous with Heaven, and was so employed in the fictions of the poets.

Ovid has therefore artfully connected with the story of Phaëthon, an amour of the Lycæan prince with a young huntress of Arcadia, who on account of her fondness for the chase, is represented to have been an attendant of the goddess Diana. To practise an imposition upon her unprotected innocence, he may have assumed the disguise of female attire, or his transformation into the form of Diana may be altogether a gratuitous addition of the poet, for the embellishment of the story. Or, as I have stated in the story of the loves of Apollo and Clymene, the whole may be the imposition of some cunning priest of Jupiter upon the credulity of an innocent huntress.

The fable abounds with good moral lessons, as it tends to display the effects of crime upon the person who indulges in it. The grove once so pleasant to her, and the conscious woods are her aversion; so occupied is she with thoughts of her guilt, that she almost forgets her bow and quiver; the silent lip, the abstracted manner, the downcast eye, the fallen countenance, the timid look, the sudden flush, and the slow step, indicate the change and the degradation that have come upon her spirit.

AT pater omnipotens ingentia mœnia cœli
Circuit; et, ne quid labefactum viribus ignis
Cofruat, explorat: quæ postquam firma, suique
Roboris esse videt: terras, hominumque labores
Perspicit. Arcadiæ tamen est impensior illi
Cura suæ. Fontesque et nondum audentia labi
Flumina restituit; dat terræ gramina, frondes
Arboribus; læsasque jubet revirescere sylvas.
Dum redit, itque frequens; in virgine Nonacrinâ
Hæsit; et accepti caluêre sub ossibus ignes.
Non erat hujus opus lanam mollire trahendo;

NOTÆ.

3. *Explorat:* explores; searches diligently.
3. *Sui roboris:* of their strength; of their proper strength.
5. *Arcadiæ suæ:* of his Arcadia, because Jupiter himself is said to have been born in Lycia, a mountain of that place.

> But say, thou first and greatest power above!
> Shall I Dictæan or Lycæan Jove
> Attempt to sing? Who knows thy mighty line?
> And who can tell, except by power divine,
> If Ida's hills thy sacred birth may claim,
> Or far Arcadia boast an equal fame?—CALLIMACHUS.

7. *Restituit:* restored.
7. *Dat terræ gramina:* he gives grass to the earth.

> Heaven his wonted face renewed,
> And with fresh flowrets hill and valley smiles.
> MILTON.

9. *Virgine Nonacrinâ:* a virgin of Nonacris, a mountain of Arcadia; Callisto, the daughter of Lycaon.
10. *Hæsit:* he was fixed to the spot; he stopped and gazed steadfastly. Thus Virgil:

> Hæc oculis, hæc pectore toto
> Hæret.—ÆNEID i. 717.

10. *Ignes:* flames; love.
11. *Hujus:* of her; of Callisto.
11. *Trahendo:* by teasing; by carding.

Nec positu variare comas : sed fibula vestem,
Vitta coërcuerat neglectos alba capillos,
Et modò leve manu jaculum, modò sumpserat arcum.
Miles erat Phœbes : nec Mænalon attigit ulla
Gratior hâc Triviæ. Sed nulla potentia longa est.
Ulterius medio spatium Sol altus habebat ;
Cùm subit ille nemus, quod nulla ceciderat ætas.
Exuit hîc humero pharetram, lentosque retendit
Arcus ; inque solo, quod texerat herba, jacebat :
Et pictam positâ pharetram cervice premebat.
Jupiter ut videt fessam, et custode vacantem :
Hoc certè conjux furtum mea nesciet, inquit :
Aut si rescierit, sunt, ô sunt jurgia tanti !
Protinus induitur faciem cultumque Dianæ :
Atque ait, O comitum virgo pars una mearum,
In quibus es venata jugis ? De cespite virgo
Se levat ; et, salve numen, me judice, dixit,
Audiat ipse licèt, majus Jove : ridet, et audit ;
Et sibi præferri se gaudet : et oscula jungit :
Nec moderata satìs, nec sic à virgine danda.
Quâ venata foret sylvâ narrare parantem
Impedit amplexu : nec se sine crimine prodit.
Illa quidem pugnat ; superum æthera sed petit victor
Jupiter : huic odio nemus est, et conscia sylva.

11. Opus hujus non erat mollire lanam trahendo; nec variare comas positu.

15. Erat miles Phœbes; nec ulla gratior Triviæ hâc, attigit Mænalon: sed nulla potentia est longa.

22. Jupiter, ut vidit *illam* fessam et vacantem custode; inquit, certe mea conjux nesciet hoc furtum: aut si rescierit, sunt, ô sunt jurgia tanti.

27. Virgo levat se de cespite, et dixit, salve numen, me judice, majus Jove, licet ipse audiat.

32. Impedit amplexu *illam* parantem narrare quâ sylvâ foret venata.

NOTÆ.

12. *Positu:* by arrangement.

12. *Variare:* to adorn.

12. *Ubi.* When she had prepared herself by girding up her dress with a clasp, and her loose hair with *a fillet*, she was ready for the chase, and became an attendant of Diana.

13. *Neglectos capillos:* her unadorned hair.

15. *Miles:* a soldier; an attendant.

15. *Phœbes.* Diana, the sister of Apollo.

15. *Mænalon.* Mænalos was a mountain of Arcadia where Diana was accustomed to hunt.

15. *Triviæ.* Diana was called Trivia, either because of her threefold course under the zodiac, or because she was worshipped in the *trivia*, or highways, where three roads met, and where statues were set up with three heads, that of a horse, a boar, and a dog, representing her threefold character, as Luna, Diana, and Proserpine. The following lines most briefly and beautifully describe her triple nature and functions:

Terret, lustrat, agit, Proserpina, Luna, Diana;
Ima, suprema, feras, sceptro, fulgore, sagitta.
ENNIUS.

16. *Nulla potentia :* no power is lasting. The instability of all terrestrial things proclaims their vanity.

17. *Ulterius medio.* The sun had passed his meridian; it was the afternoon.

18. *Nulla ætas:* no age, by metonymy for the men of no age.

19. *Retendit arcus :* unstrung her bow. If they be not relaxed occasionally they become weak.

22. *Custode vacantem :* without a protector.

25. *Protinus:* immediately. It is worthy of remark, that the poet, in describing the transformation of mortals, always represents it as a gradual thing; but when speaking of the metamorphosis of the gods, describes it as instantaneous and invisible.

27. *De cespite:* from the turf. *Cespes* signifies earth covered with grass. This agrees with what is said above:
Inque solo, quod texerat herba.

28. *Me judice:* in my judgment; I being judge.

31. *Moderata satìs:* moderate enough.

Thy cheek, thine eyes, thy lips to kiss,
Like this—and this—no more than this;
For, Alla! sure thy lips are flame:
What fever in thy veins is flushing?
My own have nearly caught the same;
At least, I feel my cheek too blushing.
BRIDE OF ABYDOS.

33. *Impedit amplexu:* he prevents by an embrace.

35. *Conscia sylva:* the conscious wood; conscious of the violence committed by Jupiter.

Unde, pedem referens, pænè est oblita pharetram
Tollere cum telis, et quem suspenderat, arcum.
Ecce, suo comitata choro Dictynna per altum
Mænalon ingrediens, et cæde superba ferarum,
Aspicit hanc, visamque vocat: clamata refugit;
Et timuit primò, ne Jupiter esset in illâ.
Sed postquam pariter nymphas incedere vidit:
Sensit abesse dolos: numerumque accessit ad harum.
Heu quàm difficile est, crimen non prodere vultu!
Vix oculos attollit humo: nec, ut antè solebat,
Juncta Deæ lateri, nec toto est agmine prima:
Sed silet, et læsi dat signa rubore pudoris,
Et (nisi quòd virgo est) poterat sentire Diana
Mille notis culpam: Nymphæ sensisse feruntur.

38. Ecce Dictynna comitata suo choro, ingrediens per altum Mænalon, et superba cæde ferarum, aspicit hanc, vocatque *eam* visam: *illa* clamata refugit: et timuit primò ne Jupiter esset in illa.

44. Heu quam est difficile non prodere crimen vultu!

NOTÆ.

36. *Pedem referens:* withdrawing her footsteps; departing.

38. *Ecce.* As she fled from the grove, suddenly Diana passed along.

38. *Dictynna.* A name of Diana from *δίκτυον, a net*, because she employs nets in hunting wild beasts.

41. *Ne Jupiter.* She was afraid that it was Jupiter again under the form of Diana.

43. *Abesse dolos:* that there is no deceit.

44. *Crimen prodere:* to betray guilt.

45. *Vix oculos.* In the confusion consequent upon guilt, the eyes are cast upon the ground.

> All silent and unheeding now
> With downcast eyes.—BYRON.

46. *Juncta deæ.* In the days of her purity, she was always by the side of the goddess; but it was different after her fall. Sin causes separation from God.

46. *Nec est prima.* The light foot and the light heart of innocence were her's no longer.

47. *Sed silet:* but she is silent. Her cheerfulness had departed from her.

49. *Mille notis:* by a thousand marks; a finite number put for an infinite. It is natural for the countenance and manners to betray conscious guilt, except in the case of the most inveterate and hopeless depravity. This disposition of our nature, in the case of murder, has been portrayed by Webster in the most powerful manner:

> Meantime the guilty soul cannot keep its own secret. It is false to itself; or rather it feels an irresistible impulse of conscience to be true to itself. It labours under its guilty possession, and knows not what to do with it. The human heart was not made for the residence of such an inhabitant. It finds itself preyed on by a torment, which it does not acknowledge to God nor man. A vulture is devouring it, and it can ask no sympathy or assistance, either from heaven or earth. The secret which the murderer possesses soon comes to possess him; and, like the evil spirits of which we read, it overcomes him, and leads him whithersoever it will. He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master. It betrays his discretion, it breaks down his courage, it conquers his prudence. When suspicions from without begin to embarrass him, and the net of circumstances to entangle him, the fatal secret struggles with still greater violence to burst forth. It must be confessed, it will be confessed, there is no refuge from confession but suicide, and suicide is confession.—SPEECH ON THE TRIAL OF J. F. KNAPP.

QUÆSTIONES.

What journey did Jupiter make?
For what purpose?
Why was Arcadia peculiarly dear to him?
Where was Nonacris?
With whom did he meet there?
What was her name?
What were the employments of this virgin?
How did he find her?
What form did Jupiter assume?
What did the virgin say to him?
What explanation do you give of the story?
Who passed along shortly after the injury done to Callisto?
Was she afraid of Diana? Why?
What confirmed her that it was Diana who appeared?
Did she betray her guilt by her countenance and manner?
Did Diana notice the change in her?
Did the nymphs notice it?

FABULA V.

CALLISTO IN URSAM MUTATA.

Diana and her nymphs bathe in a fountain, when the unchastity of Callisto is apparent. Diana drives her from her retinue, when shortly after she gives birth to Arcas. Juno, enraged at the injury of her bed, changes Callisto into a bear.

EXPLICATIO.

The name of the Parrhasian maiden who is the subject of this fable, according to some, was Helice. It is most probable, then, that she was called Callisto, which signifies *most beautiful*, because she received the prize of beauty in the Callisteia, a festival observed among the Parrhasians, during which all the women presented themselves in the temple of Juno, and the prize was assigned to the fairest. The story of her being driven from the train of Diana, who is the goddess of chastity, is merely intended to express the loss of character which she sustained as soon as her immodesty became known. As she had received the prize of beauty in the temple of Juno, it is possible, that after the loss of her modesty, she was excluded from the religious ceremonies of the Callisteia in the temple of that goddess, and that, under a sense of shame and degradation, she may have given herself up exclusively to the solitary pursuits of hunting, and that hence, from her wild and savage life, and probably the circumstance of her being clothed in the skins of beasts, the story may have arisen of her being changed into a bear. As the Lycæan prince who bore the name of Jupiter was the one who seduced her from propriety, it was a poetic license to attribute her transformation into a bear, otherwise her exclusion from the ceremonies of the Callisteia, which took place in the temple of Juno, to the jealousy which that goddess is reported to have entertained in all cases of aberration from marital propriety, upon the part of her liege lord.

Again, as the bear lives solitary, it may be regarded as an emblem of that virginity which is best preserved when retired from the world. Hence the fable may have arisen from the corruption of a virgin by a priest of Jupiter. The following justifies this conclusion: Eustathius, a scholiast on Homer, says: "A young bear born under the altar of the temple of Diana, was taken by the Athenians and put to death, for which the goddess sent a famine upon the city. 'That bear,' says the scholiast, 'was certainly a young maid, who had consecrated her virginity to Diana, and who wished to live retired from the world, from under the shade of whose altars she was taken by force, to be given in marriage.'"

Others suppose that Callisto, entering a cavern, was eaten up by a bear, and that afterwards the bear emerging from the cave, was said to be the metamorphosed maiden. The metamorphosis of Callisto into a bear, after the loss of her virtue, contains a good moral, for it shows, that unchastity transforms even the *most beautiful* maid into a beast the most unsightly and destructive.

ORBE resurgebant lunaria cornua nono;
Cum Dea venatrix fraternis languida flammis,
Nacta nemus gelidum, de quo cum murmure labens
Ibat, et attritas versabat rivus arenas.
Ut loca laudavit; summas pede contigit undas;
His quoque laudatis: Procul est, ait, arbiter omnis:
Nuda superfusis tingamus corpora lymphis.
Parrhasis erubuit: cunctæ velamina ponunt:
Una moras quærit: dubitanti vestis ademta est:
Quâ positâ nudo patuit cum corpore crimen.

NOTÆ.

1. *Orbe nono:* in her ninth orb; in the ninth month. The moon renews her orb every month.

> Oh, swear not by the moon, the inconstant moon
> That monthly changes in her circled orb.—SHAKSPEARE.

2. *Venatrix Dea:* the huntress goddess, viz. Diana.

2. *Fraternis flammis:* by the heat of her brother; by the rays of the sun, her brother.

3. *Cum murmure:* with a murmur.

> The silvery gleaming rills
> Lure with soft *murmurs* from the glassy lea.
> W. J. PABODIE.
> The streamlet, gurgling through its rocky glen.
> PIERPONT.

5. *Ut loca laudavit:* after she praised the place.

5. *Summas undas:* the surface of the water.

5. *Pede contigit:* patted with her foot.

6. *Procul est:* is afar. There is no witness near us.

7. *Tingamus corpora:* let us lave our bodies.

8. *Parrhasis:* the Parrhasian, viz. Callisto, who was born in Parrhasia.

9. *Dubitanti adempta:* is taken from her as she delays. This was probably done in sportive playfulness.

I procul hinc, dixit, nec sacros pollue fontes,
Cynthia: deque suo jussit secedere cœtu.
Senserat hoc olim magni matrona Tonantis;
Distuleratque graves in idonea tempora pœnas:
Causa moræ nulla est: et jam puer Arcas (id ipsum
Indoluit Juno) fuerat de pellice natus.
Quò simul obvertit sævam cum lumine mentem;
Scilicet hoc unum restabat, adultera, dixit.
Haud impunè feres: adimam tibi nempe figuram;
Quâ tibi, quâque places nostro, importuna, marito.
Dixit; et arreptis adversâ fronte capillis
Stravit humi pronam. Tendebat brachia supplex:
Brachia cœperunt nigris horrescere villis,
Curvarique manus, et aduncos crescere in ungues,
Officioque pedum fungi: laudataque quondam
Ora Jovi, lato fieri deformia rictu.
Neve preces animos, et verba superflua flectant;
Posse loqui eripitur: vox iracunda, minaxque,
Plenaque terroris rauco de gutture fertur.
Mens antiqua tamen factâ quoque mansit in ursâ;
Assiduoque suos gemitu testata dolores,
Qualescunque manus ad cœlum et sidera tollit;
Ingratumque Jovem, nequeat cùm dicere, sentit.
Ah quoties, solâ non ausa quiescere sylvâ

11. I procul hinc, nec pollue sacros fontes, jussitque *eam* secedere de suo cœtu.

17. Quò simul obvertit mentem sævam cum lumine, dixit.

21. Dixit: et capillis arreptis à fronte adversa, stravit *illam* pronam humi. Supplex tendebat brachia.

27. Neve preces et verba superflua flectant animos, eripitur posse loqui: vox iracunda, minaxque, plenaque terroris, fertur de rauco gutture.

34. Ah quoties non ausa *est* quiescere solâ

NOTÆ.

11. *Sacros fontes:* the sacred fountains. They were sacred, because used by the goddess and her nymphs; or probably because all running streams were supposed to have a divinity residing in them.

12. *Cynthia.* Diana, so called from Cynthus, a mountain of Delos, where Apollo and Diana were born.

13. *Senserat hoc:* had perceived this—the infidelity of Jupiter.

15. *Id ipsum:* that very thing, viz. the birth of a son, by which Jupiter's disgrace was rendered public.

17. *Quò:* whither; to whom, viz. Callisto.

18. *Scilicet:* forsooth. There is great anger implied in the use of this word.

19. *Haud impunè:* you shall not bear this with impunity.

20. *Importuna:* wanton.

21. *Adversâ a fronte:* from the forehead.

22. *Humi pronam:* prone on the ground; with her face to the earth.

> *Prone to the dust*, afflicted Waldgrave hid
> His face on earth.—CAMPBELL.

23. *Brachia cœperunt.* The transformation of the maid into a bear began to take place.

23. *Horrescere:* to become rough and shaggy with hair.

> The same hour was the thing fulfilled upon Nebuchadnezzar, and he was driven from men, and did eat grass as oxen, and his body was wet with the dew of heaven, till his hairs were grown like eagle's feathers, and his nails like bird's claws.—DANIEL, chap. iv.

25. *Laudata Jovi.* Praised by Jupiter on account of its delicate beauty.

26. *Lato rictu:* with wide jaws.

27. *Verba superflua:* superfluous words; many entreaties.

28. *Posse loqui:* to be able to speak; the faculty of speech.

29. *Fertur:* is brought; issues.

30. *Mens antiqua:* her former mind. Her reason remains unimpaired. On the contrary, when Nebuchadnezzar is driven from men, his body is not changed, but he has the spirit of a beast.

> Let his heart be changed from man's, and let a beast's heart be given unto him; and let seven times pass over him.—DANIEL, chap. iv.

32. *Qualescunque manus:* her hands such as they were. They were hands formerly, but are now the fore-feet of a beast. The bear often walks on its hind-feet, and holds up its paws; and hence she is here said to lift up her hands in entreaty.

33. *Nequeat dicere:* she cannot call him ungrateful. The loss of her voice prevented.

Ante domum, quondamque suis erravit in agris!
Ah! quoties per saxa canum latratibus acta est;
Venatrixque metu venantum territa fugit!
Sæpe feris latuit visis; oblita quid esset:
Ursaque conspectos in montibus horruit ursos:
Pertimuitque lupos, quamvis pater esset in illis.

35 sylvâ. erravitque ante domum, in agris quondam suis

40

NOTÆ.

35. *Quondam suis.* There is something mournful in this hovering of Callisto around the house which she formerly inhabited. Virgil, in like manner, represents Philomela, after her metamorphosis, flying over her former residence:

Quo cursu deserta petiverit, et quibus antè
Infelix sua tecta supervolitaverit alis?
ECLOGA vi.

37. *Venatrix:* a huntress—who had been a huntress.

38. *Oblita.* Having forgotten that she is now a beast herself.

40. *Pater.* Her father Lycaon, who had been transformed into a wolf, as related in Fable VIII., of Book I. As all animals subsequent to that period were destroyed by the flood, it is an error in the poet to represent Lycaon as then among the wolves.

41. *Ignara:* ignorant; unacquainted with the fact that his mother had been changed into a bear.

QUÆSTIONES.

Why was Callisto driven from the retinue of Diana?

What became of her afterwards?

Why was the name Callisto probably given to her?

What were the Callisteia?

Where were they celebrated?

In the temple of what goddess were the prizes given?

Why is the name Parrhasis applied to Callisto?

Where was Parrhasia?

Was any change made in the mind of Callisto?

Was she fearful of the bears?

Why was her father said to be among the wolves?

Who was her father?

Why was he changed to a wolf?

How will you interpret the metamorphosis of Callisto?

Was there a Lycæan prince named Jupiter?

Where did he hold his court?

FABULA VI.

ARCAS ET CALLISTO IN SIDERA MUTATI.

Arcas, while hunting in the Erymanthian woods, meets with his mother Callisto, who had been changed into a bear, and not knowing who she is, attempts to shoot her, when Jupiter interposes to prevent the matricide, and translates both Arcas and his mother to the heavens, where they form the constellation of the Two Bears.

EXPLICATIO.

According to some, Callisto, after being changed to a bear, had entered the sacred enclosure of the Lycæan Jupiter, which it was unlawful to enter, and was about to be slaughtered by her son Arcas and others, when Jupiter interposed and transferred her to the skies. In this interpretation, we are given to understand, that after her departure from female propriety, and leading, in consequence of shame, a solitary and savage life, she entered the sacred *temenus* of the Lycæan Jove, which was punishable with death, but escaped in some manner, probably through the compassion of the priest of Jove, and was thus fabled to be changed into the constellation known as the Bear.

Others, again, regarding the Lycæan Jupiter as a temporal prince, who had assumed the name of a deity, to give dignity to his character, suppose, that in the wild state in which Arcas and his mother lived, the former attempted her life, and that the prince, by taking them to his palace upon Mount Olympus, was fabled to translate them to heaven. Others, again, suppose, that on account of her having been a noted huntress, she was said to have been changed into a constellation, and that her son, in like manner devoted to hunting, having died while he was young, was fabled to have undergone a like transformation.

The poet has succeeded in his delineation of the passions of Juno, in the most admirable manner; wounded pride, a sense of conjugal injury and insulted majesty—wrath, and a desire of revenge, appear in all that she utters. The Queen of the celestials, leaving her throne and sceptre to become a supplicant for justice against the injury of her bed and royal majesty, is a sight full of humiliation, and well calculated to interest Oceanus and Tethys for their foster-child. There is great poetical beauty in calling Juno their foster-child; for Juno is said by Cicero to be the lower air, which is formed by the evaporation of water.

The request that the Bears may not be permitted to wash in the ocean, is assumed by the poet, from the astronomical circumstance that the Bears move ever around the pole, without descending into the sea, or setting.

LACCE Lycaoniæ proles ignara parenti
Arcas adest, ter quinque ferè natalibus actis:
Dumque feras sequitur; dum saltus eligit aptos,
Nexilibusque plagis sylvas Erymanthidas ambit;
Incidit in matrem, quæ restitit Arcade viso;
Et cognoscenti similis fuit. Ille refugit;
Immotosque oculos in se sine fine tenentem
Nescius extimuit; propriùsque accedere aventi
Vulnifico fuerat fixurus pectora telo.
Arcuit omnipotens; pariterque ipsosque, nefasque
Sustulit; et celeri raptos per inania vento

NOTÆ.

1. *Lycaoniæ.* Of Callisto, the daughter of Lycaon.

2. *Ter quinque:* fifteen birthdays being nearly past. He was now nearly fifteen years of age.

4. *Nexilibus plagis:* with plaited nets.

4. *Sylvas Erymanthidas:* the woods of Erymanthus, a mountain in Arcadia, where the celebrated wild-boar was taken by Hercules.

5. *Incidit in matrem:* fell upon his mother; met with his mother.

5. *Quæ restitit:* who stopped; who stood still.

6. *Cognoscenti similis:* like one knowing him; as if she knew him.

8. *Nescius:* ignorant that she was his mother.

8. *Aventi:* of her desiring—the dative for the genitive.

9. *Vulnifico telo:* with a wounding dart.

10. *Arcuit:* forbade; prevented him from shooting his mother.

11. *Sustulit:* took away; removed.

11. *Raptos vento:* rapt by a swift wind. In sublimity, how infinitely does this translation of a frail being fall beneath that of Enoch or Elijah, removed in a chariot of flame, on account of spotless purity of life.

> And it came to pass, as they still went on, and talked, that behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven.
>
> And Elisha saw it, and he cried, My father, my father, the chariot of Israel, and the horsemen thereof! And he saw him no more.
>
> 2 KINGS, chap. ii.

Imposuit cœlo, vicinaque sidera fecit.
Intumuit Juno, postquam inter sidera pellex
Fulsit; et ad canam descendit in æquora Tethyn,
Oceanumque senem: quorum reverentia movit
Sæpe Deos; causamque viæ scitantibus, infit:
Quæritis æthereis quare regina Deorum
Sedibus hûc adsim? Pro me tenet altera cœlum.
Mentiar, obscurum nisi nox cùm fecerit orbem,
Nuper honoratas summo mea vulnera cœlo
Videritis stellas illîc, ubi circulus axem
Ultimus extremum, spatioque brevissimus ambit.
Est verò, cur quis Junonem lædere nolit,
Offensamque tremat, quæ prosim sola nocendo?
En ego quantùm egi! quàm vasta potentia nostra est!
Esse hominem vetui; facta est Dea: sic ego pœnas
Sontibus impono; sic est mea magna potestas.
Vindicet antiquam faciem, vultusque ferinos
Detrahat; Argolicâ quod in antè Phoronide fecit.
Cur non et pulsâ ducat Junone, meoque

10. Omnipotens arcuit: sustulitque pariter ipsosque nefasque: et imposuit *eos* cœlo raptos per inania celeri vento, fecitque vicina sidera.

17. *An* quæritis quare *ego* regina deorum adsim huc æthereis sedibus? Altera tenet cœlum pro me.

23. Est vero cur quis nolit lædere Junonem, trematque offensam; quæ sola prosim nocendo?

28. Vindicet antiquam faciem, detrahatque vultus ferinos, quod ante fecit in Argolica Phoronide.

NOTÆ.

Yet where the captives stood, in holy awe,
Rapt on the wings of cherubim, they saw
Their sainted sire ascending through the night;
He turned his face to bless them in his flight;
Then vanished.—Montgomery.

11. *Per inania:* through the void.

12. *Vicina sidera:* neighboring constellations. Arctos and Arctophylax are situated near each other, not far from the north pole.

13. *Intumuit:* swelled with rage.

15. *Oceanum.* The god of Ocean, earlier than Neptune. He was the eldest of the Titans, the offspring of Cœlus and Terra. He married his sister Tethys, and their children were the rivers of the earth, and the three thousand Oceanides.

To Ocean Tethys brought the rivers forth
In whirlpool waters rolled: Eridanus
Deep-eddied, and Alpheus, and the Nile:
And the divine Scamander. Bare she then
A sacred race of daughters, who on earth
With King Apollo and the rivers claim
The first-shorn locks of youth: their dower from Jove
Three thousand slender-ankled ocean nymphs,
Long-stepping, tread the earth; and, scattered far,
Haunt everywhere alike the depth of lakes;
A glorious sisterhood of goddesses.
As many rivers, also, yet untold,
Rushing with hollow-dashing sound, were sons
Of Ocean, to majestic Tethys born.—Hesiod.

17. *Regina Deorum:* the queen of the gods, viz. Juno.

18. *Hûc adsim.* The whole address of Juno is excellent. It is short, sententious, and violent. The frequent use of the interrogation, of antithesis, and of irony, shows a wrathful and tumultuous spirit. Do you ask why I, who am the queen of the gods, have left heaven, and am here a poor suppliant? I am supplanted, *Pro me tenet altera cœlum!*

20. *Honoratas stellas:* as honored stars.

20. *Mea vulnera:* my torments; my wounds, ever rankling in my breast. Thus Virgil:

Cum Juno, æternum servans sub pectore vulnus.
Æneid i.

23. *Est verò cur:* is there wherefore? is there any reason why?

25. *Quantùm egi!* What a great thing I have done! an expression full of bitter irony.

25. *Quàm vasta.* Another exclamation of irony.

26. *Esse hominem:* to be a human being.

27. *Sontibus:* on the guilty.

28. *Vindicet:* let him vindicate; let him restore.

29. *In Phoronide:* in the case of Phoronis—Io the daughter of Phoroneus. Jupiter, after changing her to a heifer, restored her to the human form.

31. *Socerum Lycaona.* Lycaon as a father-in-law, who had once attempted to kill him, as related in a former Fable.

32. *Tangit:* touches you; affects you.

32. *Alumnæ:* of your foster-child. This may be explained physically. As Juno is the lower air, she is said to be the foster-child of Tethys, or water, because the lower air is water in a rarefied form.

33. *Gurgite cæruleo:* from the azure gulf, here put for the sea by synecdoche.

The other tribes forsake their midnight track,
And rest their weary orbs beneath the wave;
But thou dost never close thy burning eye,
Nor stay thy steadfast step. But on, still on,

Collocet in thalamo, socerumque Lycaona sumat?
At vos si læsæ contemptus tangit alumnæ,
Gurgite cœruleo septem prohibete Triones;
Sideraque in cœlo stupri mercede recepta
Pellite: nè puro tingatur in æquore pellex.

NOTÆ.

While systems change, and suns retire, and worlds
Slumber and wake, thy ceaseless march proceeds.
The near horizon tempts to rest in vain:
Thou, faithful sentinel, dost never quit
Thy long-appointed watch; but, sleepless still,
Dost guard the fixed light of the universe,
And bid the north forever know its place.
HENRY WARE.

33. *Septem Triones.* The Great Bear and Arctophylax. See note on page 30.

Seven stars
Dwell in that brilliant cluster, and the sight
Embraces all at once; yet each from each
Recedes as far as each of them from earth.
HENRY WARE.

35. *Pellite:* expel; drive away.

35. *Nè tingatur:* let not the harlot be washed in the pure sea. Diana had driven Callisto from the pure fountains, and Juno now prays that she may not be purified in the ocean. The Bear and the constellations adjacent, on account of the elevation of the pole, never go below the horizon, hence they are said not to descend into the sea.

QUÆSTIONES.

How do you explain the translation of the Bears into heaven by Jupiter?

How do you account otherwise for Callisto being made a constellation?

How do you explain the circumstance of her son being made a constellation?

What moral lesson does the story teach?

Do you recollect any *anachronism* in this fable?

When the Bears were received into heaven, what visit did Juno make?

Who was Oceanus? Who was Tethys?

What request did she make of these two deities?

What astronomical circumstance gave rise to this fiction?

What were the Septem Triones?

In what part of the heavens are they?

FABULA VII.

CORONIS IN CORNICEM.

While the Raven is going to acquaint Apollo with the adultery of his mistress, he is met by the Crow, who, learning the object of his journey, endeavors to dissuade him; and relates the ungracious manner in which Minerva had requited her services as an informer in the case of Erichtonius; as also her former transformation from a royal virgin into a crow.

EXPLICATIO.

To restrain the Raven from tattling, the Crow relates her own history, both prior to her transformation and subsequent to it. She was Coronis, the daughter of Coroneus, king of Phocis, and when about to be violated by Neptune, was changed into a crow. It is probable, that when walking on the sea-shore, she was nearly carried away by the sudden rise of the tide; or that some priest of Neptune attempted to offer her violence. Corone, in Greek, signifies *crow*, and hence her name suggested the idea of the transformation. In digging the foundation for a city in Messenia, the body of a crow was found, whence the city was called Corona. The city was placed under the protection of Minerva, and a bronze statue of the goddess bore a crow upon the fist. Hence the crow was said to become the companion of Minerva. For an historical interpretation, see the note on *Pelagi Deus*, page 169.

The crow becomes hateful to the goddess, by relating to her the conduct of the daughters of Cecrops intrusted with Erichthonius. This we show in the notes to be a personification of the Athenian people in some civil commotion. As Attica abounded in quarries of stone, the basket of twigs in which Erichthonius is shut up by Minerva, the guardian goddess of the city, is probably some strong party enclosed in the Acropolis. Herse, the mountain party, including the city; and Pandrosos, the maritime party, keep the basket shut on Erichthonius; in other words, hem the mingled faction of artisans and countrymen in the citadel, till Agraulos, the countrymen generally, opens the basket; in other words, raises the siege. After relating the conduct of the daughters of Cecrops, the crow is driven from her society. The crow is the symbol of garrulity, and hence is displeasing to Wisdom, who is thoughtful and contemplative. Again, according to Pliny and Lucretius, no crow comes near Athens, which is called from Athena, a title of Minerva.

The Crow grieves that the Owl supersedes her in the affections of Minerva. The Egyptians expressed deadly enmity by the crow and the owl; for the crow destroys the eggs of the owl by day, and the owl the eggs of the crow by night. The crow is the hieroglyphic of long life; and the owl of death. The owl is sacred to Minerva, either because of her habit of watching and musing, for the powers of the mind are more collected and vigorous in the night; or, because the coin of Athens was stamped with an owl. Two good morals are contained in this fable. It shows the evil of talebearing; and the misfortune of not attending to the admonitions of experience.

OMNIA maris annuerant: habili Saturnia curru
Ingreditur liquidum pavonibus aëra pictis:
Tam nuper pictis cæso pavonibus Argo;
Quàm tu nuper eras, cùm candidus antè fuisses,
Corve loquax, subitò nigrantes versus in alas.
Nam fuit hæc quondam niveis argentea pennis
Ales, ut æquaret totas sine labe columbas:
Nec servaturis vigili Capitolia voce
Cederet anseribus, nec amanti flumina Cycno.
Lingua fuit damno: linguâ faciente loquaci,
Qui color albus erat, nunc est contrarius albo:

NOTÆ.

1. *Annuerant:* had consented; had agreed that the Triones should never descend into the sea.

2. *Pavonibus pictis:* with her painted peacocks. They were lately adorned with the eyes of Argus, who was slain by Mercury. As the air is the medium of sight, and is of various colors, hence peacocks, particolored birds, are said to draw the chariot of Juno.

3. *Tam nuper.* This repetition prepares the mind for the relation of the succeeding fable.

5. *Corve loquax:* Oh babbling raven. The poet here makes an apostrophe to the raven for the purpose of reprehending his prattling.

6. *Niveis pennis:* with snowy wings.

6. *Argentea:* silvery; of a silver color.

8. *Vigili voce:* with watchful voice. While besieging Rome, the Gauls, unnoticed by the sentinels, and without arousing the dogs, had nearly scaled the citadel, when the cackling of the geese awoke Manlius and his soldiers, who threw the assailants down the precipice.

9. *Cederet:* yielded; was inferior; viz. in whiteness.

10. *Lingua fuit damno:* his tongue was his destruction. This unruly member has been the cause of the ruin of many.

But the tongue can no man tame; it is an unruly evil, full of deadly poison.—St. James iii. 8.

He that keepeth his mouth, keepeth his life; but he that openeth wide his lips shall have destruction.—Proverbs xiii. 3.

Pulchrior in totâ quàm Larissæa Coronis,
Non fuit Hæmoniâ. Placuit tibi, Delphice, certè,
Dum vel casta fuit, vel inobservata: sed ales
Sensit adulterium Phœbëius; utque latentem
Detegeret culpam non exorabilis index,
Ad dominum tendebat iter; quem garula motis
Consequitur pennis, scitetur ut omnia, cornix:
Auditâque viæ causâ, Non utile carpis,
Inquit, iter; nè sperne meæ præsagia linguæ.
Quid fuerim, quid simque, vide, meritumque require:
Invenies nocuisse fidem. Nam tempore quodam
Pallas Erichthonium, prolem sine matre creatam,
Clauserat Actæo textâ de vimine cistâ;

12. Non fuit in totâ Hæmonia *puella* pulchrior quam Coronis Larissæa.

21. Vide quid fuerim, quidque sim, requireque meritum, invenies fidem nocuisse mihi.

NOTÆ.

12. *Larissæa Coronis:* Coronis of Larissa, a city of Thessaly. This is to distinguish her from Coronis of Phocis, changed into a crow.

13. *Delphice.* He here apostrophizes Apollo, who was called Delphicus, because he had a celebrated oracle at Delphi.

14. *Ales Phœbëius:* the bird of Apollo. The raven is said to be sacred to Apollo, because in augury it is most relied on; for its voice is the most distinct and intelligible of all the birds.

15. *Adulterium.* The adultery of Coronis with Ischys.

16. *Ut detegeret:* that he might disclose.

16. *Non exorabilis index:* the inexorable informer. The raven could not be prevailed on by Coronis to conceal the fact of her adultery, nor by the crow to abandon the purpose of his journey.

17. *Ad dominum:* to his master, *Apollo.*

17. *Motis pennis:* with flapping wings.

18. *Scitetur ut omnia:* to pry into every thing.

20. *Præsagia:* the presages; the predictions.

21. *Quid fuerim:* what I was. She was the principal attendant of Minerva.

22. *Nam tempore.* Cornix, the raven, who was formerly Coronis, the daughter of Coroneus, now relates the reason of her being expelled from the society of Minerva.

23. *Pallas.* A name of Minerva, derived from πάλλω, *to brandish*, because she carries a spear in her hand.

23. *Erichthonium.* When Vulcan attempted to offer violence to Minerva, and defiled the ground, Erichthonius was produced as the offspring of his passion, and fabled to be half human and half serpent. Minerva enclosed him in a basket, and gave him in charge to the three daughters of Cecrops, with orders not to open. Erichthonius is of Greek derivation, and means a contention of the soil, and doubtless has reference to some civil dissension. We may, therefore, as in the case of Cecrops, consider Erichthonius not a real personage, but a personification of the people. Vulcan attempts to violate Athena; that is, the artisan population of the city attempt to seize the government, but cannot effect the purpose.—the seed falls upon the earth, and Erichthonius is produced; that is, the artisans unite with some of the country people, and form a powerful party, who assume the government. As the chief leaders would probably belong to the city, and the countrymen be their followers; hence the head and upper parts of Erichthonius are said to be human, while his feet are serpents; that is, "children of the earth."

24. *De vimine:* of osiers. This may adumbrate the citadel of Athens, as stated in the *Explicatio;* or it may refer to a guard of soldiers, defended by shields made of twigs, like those in use among the Germans, as described by Cæsar. These might figuratively be called a basket, just as the wooden walls of Athens advised by the oracle, were understood to be ships.

25. *Gemino Cecrope.* Cecrops was said to be the founder of Athens. He is represented by some as a native of Attica, and by others as an Egyptian, who led a colony from Sais, and settled Attica. He was said to be half man and half serpent; either because he had two languages, the Egyptian and the Greek; or because being a native of Attica, he was fabled to have the feet of a serpent, on account of his autochthonous or indigenous nature; for in Herodotus i. 78, the explanation of the serpents devoured by the horses at Sardis is, "that the snake is a child of the earth." As the Athenians wore the golden *cicada* in their hair, as a symbol of their *autochthonia*, and as Cecrops is by metathesis κρέκοψ, a name of the *cicada*, it is most probable he was a native. Wordsworth in his "Greece Pictorial, Descriptive, and

Virginibusque tribus gemino de Cecrope natis
Hanc legem dederat, sua nè secreta viderent.
Abdita fronde levi densâ speculabar ulmo,
Quid facerent. Commissa, duæ sine fraude tuentur,
Pandrosos atque Herse; timidas vocat una sorores
Agraulos, nodosque manu diducit, at intus
Infantemque vident, apporrectumque draconem.
Acta deæ refero; pro quo mihi gratia talis
Redditur, ut dicar tutelâ pulsa Minervæ;
Et ponar post noctis avem. Mea pœna volucres
Admonuisse potest, nè voce pericula quærant:
At puto non ultro nec quicquam talè rogantem
Me petiit; ipse licet hoc à Pallade quæras
Quamvis irata est: non hoc irata negabit.
Nam me Phocaïca clarus tellure Coroneus
(Nota loquor) genuit: fueramque ego regia virgo;
Divitibùsque procis (nè me contemne) petebar.
Forma mihi nocuit; nam dùm per littora lentis
Passibus, ut soleo, summa spatiarer arenâ,
Vidit, et incaluit pelagi Deus; utque precando

27. Ego abdita fronde levi speculabar quid facerent ab densa ulmo.

32. Refero acta Deæ; pro quo talis gratia redditur mihi, ut dicar pulsa tutelâ Minervæ, et ponar post avem noctis.

39. Nam Coroneus clarus tellure Phocaicâ (loquor nota) genuit me, egoque fueram regia virgo, petebarque (ne contemne me) divitibus procis.

NOTÆ.

Historical," does not consider Cecrops as an *individual*, but as a *personification* of the Athenian people.

25. *Natis:* the daughters of Cecrops. Their names were Herse, which signifies *dew;* Pandrosos, *all-dewy;* and Agraulos, *living-in-the-country.* If we consider Cecrops (*cicada*) a personification of the Athenian people, since the *cicada* is said to feed upon dew in the country, we readily perceive why his daughters bore the names attributed to them; for as *dew* is abundant in mountainous places, Herse would represent the mountain party; Pandrosos, *all-dewy*, the maritime party, and Agraulos those living in the country. These three identical parties were known in the dissensions of the people in the days of Solon.

26. *Ne secreta.* Minerva had ordered them not to pry into its secret contents.

27. *Abdita fronde:* concealed by the leaves.

28. *Commissa:* what had been committed to them; their charge.

30. *Nodos deducit:* unties the knots.

31. *Apporrectum draconem:* a dragon laid beside him. As the extremities of Erichthonius were a dragon, they thought they saw an infant and a dragon lying together.

32. *Acta refero:* I report their deeds.

33. *Tutelâ pulsa:* expelled from the protection of Minerva. Perhaps some inhabitant of Corona was the bearer of treasonable correspondence, and hence was expelled from Athens. Or it may be because crows are said not to come near Athens.

Est et Athenæis in montibus, arcis in ipso
Vertice, Palladis ad templum Tritonidos almæ,
Quo nunquam pennis appellunt corpora raucæ
Cornices, non cum fumant altaria donis.
LUCRETIUS.

34. *Noctis avem:* the bird of night; the night-owl.

35. *Ne voce.* The punishment of Coronis ought to be a warning to the birds, not to incur danger by a tattling disposition.

36. *At puto:* but I suppose; but may be! This is a gentle irony, and is intended to obviate a tacit objection, that Minerva had repulsed her perhaps because Cornix had not at any time been very acceptable to her, or been selected as a companion without solicitation.

39. *Phocaïca tellure:* in the land of Phocis.

39. *Coroneus.* A king of Phocis. As Coroneus founded the city of Coronea, and called it after his own name, he is said with poetical beauty to be the father of Coronis or Coronea.

41. *Petebar:* I was courted; I was sought in marriage. This may be said as a natural embellishment of the story; or, considering the maiden as a city, it may refer to alliances proposed by different cities or states.

43. *Dùm spatiarer:* while I was walking.

44. *Incaluit:* was inflamed with love of me. The interpretation by which we consider the virgin pursued by Neptune, as the city of Coronea threatened with inundation from the sea, or Copaic lake, is illustrated by an incident in the history of

Tempora cum blandis absumsit inania verbis;
Vim parat, et sequitur. Fugio, densumque relinquo
Littus, et in molli nequicquam lassor arenâ.
Inde Deos, hominesque voco: nec contigit ullum
Vox mea mortalem: mota est pro virgine virgo,
Auxiliumque tulit. Tendebam brachia cœlo:
Brachia cœperunt levibus nigrescere pennis.
Rejicere ex humeris vestem molibar: at illa
Pluma erat; inque cutem radices egerat imas.
Plangere nuda meis conabar pectora palmis;
Sed neque jam palmas, nec pectora nuda gerebam.
Currebam; nec, ut antè, pedes retinebat arena:
Et summa tollebar humo. Mox acta per auras
Evehor, et data sum comes inculpata Minervæ.
Quid tamen hoc prodest, si diro facta volucris
Crimine, Nyctimene nostro successit honori?

48. Inde voco Deos hominesque: nec vox mea contigit ullum mortalem: virgo est mota pro virgine, tulitque auxilium.

54. Conabar plangere nuda pectora meis palmis: sed neque jam gerebam palmas, nec nuda pectora.

NOTÆ.

Lorenzo de' Medici. His villa, called Ambra, and situated on the banks of the Ombrone, was overflowed during an inundation, and the prince commemorated the circumstance by an agreeable fable, which formed the subject of one of his beautiful poems, and was also exquisitely carved on an amber Fiaschetto.

A nymph named Ambra, bathing in the Ombrone, the river god is enamored of her; he endeavors to seize upon her, and she flies away along the banks. The river overflows, but cannot overtake her. He calls for assistance to Arno, his elder brother, who swells up his stream, and prevents her further flight. Ombrone has nearly reached her, when she pours out her supplications to Diana; and, as Daphne was transformed into a laurel, she is changed into a rock. It appears to me, that it was the intention of Lorenzo to celebrate his villa of Ambra, which, at a time of inundation, is frequently surrounded by water, and to give a poetic origin to his favorite residence, and the lovely eminence on which it is placed.—Illustrations of the Life of Lorenzo de' Medici.

44. *Pelagi Deus.* This whole story of Coronis is susceptible of a fine historical interpretation. Corone of Messenia was situated upon the Sinus Messeniacus, which was subject to sudden risings of the tide. Coronea in Bœotia was near the Copaic lake; which, like the Nile, often overflows the whole adjacent country. Hence Neptune may be said to fall in love with Coronis, and pursue her. As the name Corone signifies *crow*, hence the fabulous transformation into that bird. In the vicinity of the town of Coronea was the temple of Minerva Itonis, in which the general council of the Bœotian states assembled. Hence Coronea, the *crow*, is under the protection of Minerva. Callimachus, in his Hymn to the Bath of Pallas, speaks of Coronea and its adjacent grove as dear to Minerva. The august ceremony of the Bath probably took place here. As the owl was a symbol of that goddess, it is said to supplant the crow in her affections.

46. *Vim parat.* Pan, in like manner, after employing words of blandishment, pursues Syrinx with all his speed, as related in a former Fable.

47. *Nequicquam lassor:* I am wearied in vain; I weary myself in vain.

48. *Inde Deos.* After making every exertion of her own, she implores the assistance of the gods, and of men. Heaven may be supplicated with confidence, after we have done all that is in our own power.

God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape.
1 Corinthians x. 13.

49. *Mota est virgo:* a virgin was moved in behalf of a virgin. Minerva was moved for Coronis. Heaven interposes to save the virtuous, when every human means fails.

52. *Rejicere vestem:* to throw off the garment. The garment had already begun to change into feathers.

53. *Egerat imas:* had driven the lowest roots.

57. *Tollebar humo:* I was raised from the ground. Coronis was now upborne by wings, being changed into a crow.

57. *Acta per auras:* impelled through the air.

58. *Comes inculpata:* a blameless companion. She was inviolate from Neptune.

59. *Diro crimine:* a dreadful crime; the crime of incest.

59. *Volucris:* a bird. She was changed to a night-owl

QUÆSTIONES.

Who was Coronis of Phocis?

Who fell in love with her?

When pursued by Neptune, into what was she changed?

Who effected the transformation?

How do you explain Neptune's pursuing her?

How do you explain her transformation to a crow?

How may this whole fable be explained historically?

What similar fable in the history of Lorenzo de' Medici?

How may the city of Coronea be fabled to be the daughter of Coroneus?

Who was Erichthonius, and how produced?

What is the meaning of the word Erichthonius?

How do you explain the attempt of Vulcan upon Minerva?

How do you explain the circumstance of Erichthonius being half man and half serpent?

What was the basket of Attic oziers?

What is the second interpretation of this?

Who was Cecrops said to be?

How do you explain the double nature of Cecrops?

What were the names of his daughters?

Explain the meaning of these different names?

How do the three Cecropidæ guard Erichthonius in the ozier basket?

How do you interpret the action of Agraulos?

Wherefore does the crow become disagreeable to Minerva?

Explain this! Of what is the crow the symbol?

Is there especial enmity between the crow and owl?

Why is the owl sacred to Minerva?

Why is the owl said to be preferred to the crow by Minerva?

FABULA VIII.

NYCTIMENE IN NOCTUAM MUTATA: MORS CORONIDIS.

Nyctimene having entertained a criminal passion for her father Nyctæus, the king of Lesbos, she is changed into an owl as a punishment for her crimes. Unaffected by the relation of the Crow, the Raven reports to Apollo the adultery of Coronis, his mistress. Apollo in a passion slays her, but afterwards, repenting of the deed, changes the color of the Raven from white to black.

EXPLICATIO.

Ashamed of her hateful crime, the daughter of the Lesbian prince shuns society, and hides herself in secret; and, hence, is said to be transformed into an owl—a bird which does not make its appearance in daylight. Or, the idea of her transformation may have been suggested by the name of the maiden, for Nyctimene is from the Greek, and signifies *a screech-owl.* The story of Coronis in all probability arose from the misfortune that befel the young lady of Larissa, either by a priest of Apollo or some other. She probably perished during some pestilence, immediately after giving birth to a son, and, hence, was fabled to be slain by the arrows of Apollo. In the Iliad of Homer, in like manner we find, that those who fell by the plague that arose from the unburied corpses of the Greeks were said to be slain by the arrows of that god.

Her son Æsculapius is said to be the son of Apollo, the god of medicine, because he became in after-life a famous physician. He was taken, while young, and placed under the care of Chiron, a great physician, astronomer, and musician, who was the fabled preceptor of many of the heroes of antiquity. He was one of the principal Centaurs, and was the *ideal* instructor of the heroic age, and gives us a conception of what a Grecian education embraced. His form, half human, half ferine, shows that the instruction of that time embraced both the intellectual and the animal, in which the former, as the *head*, predominated. The name is derived from χειρ, *the hand*, and shows the estimation in which surgery was held in these times. His cave was on the summit of Mount Pelion, a natural observatory for the study of astronomy; the botanical fertility of the mountain was favorable to the study of plants; and the enlivening character of the mountain air disposed to the musical recreations of the lyre. Hence Chiron, an ideal personage, was fabled to be a great master of astronomy, medicine, and music. There was probably a school of pharmacy upon this mountain height. Even at the present day, Thessaly is said to furnish the principal portion of the medical practitioners of Greece.

AN, quæ per totam res est notissima Lesbon,
Non audita tibi est? Patrium temerâsse cubile
Nyctimenen? Avis illa quidem; sed conscia culpæ,
Conspectum lucemque fugit, tenebrisque pudorem
Celat; et à cunctis expellitur æthere toto.
Talia dicenti, Tibi, ait, revocamina, corvus,
Sint precor ista malo: nos vanum spernimus omen.
Nec cœptum dimittit iter: dominoque jacentem
Cùm juvene Hæmonio vidisse Coronida narrat.
Laurea delapsa est, audito crimine amantis:
Et pariter vultusque Deo, plectrumque, colorque
Excidit. Utque animus tumidâ fervebat ab irâ,
Arma assueta capit; flexumque à cornibus arcum

NOTÆ.

1. *Lesbon.* Lesbos, now Mitylene, a large and celebrated island in Mare Ægæum, *the Archipelago*, about sixty miles long and one hundred and seventy in circumference. Alcæus, Sappho, Terpander, and other celebrated Greek poets were born here.

2. *Temerâsse:* defiled; put for *temeravisse* by syncope.

5. *Cunctis:* by all the birds. All the birds pursue the owl when it comes out in daylight.

6. *Revocamina ista:* this recalling of me; this detention of me.

7. *Sint malo:* be a curse to thee.

8. *Domino narrat:* tells his master, *Apollo.*

9. *Juvene Hæmonio.* Ischys, a young man of Thessaly.

10. *Laurea.* The laurel crown which Apollo wore.

10. *Amantis:* of his lover; viz. Coronis.

11. *Vultus:* the countenance fell; the cheerfulness of countenance.

11. *Plectrum.* The bow with which the lyre was played. It is derived from πλήσσω, *to strike.*

11. *Color.* The color of the god. His countenance became pale.

12. *Tumida ira:* swelling rage. The effect is here put for the cause.

Tendit; et illa suo toties cum pectore juncta
Indevitato trajecit pectora telo.
Icta dedit gemitum, tractoque é vulnere ferro,
Candida puniceo perfudit membra cruore:
Hactenus: et pariter vitam cum sanguine fudit:
Corpus inane animæ frigus lethale secutum est.
Pœnitet heu serò pœnæ crudelis amantem:
Seque, quòd audierit, quòd sic exarserit, odit;
Odit avem, per quam crimen, causamque dolendi
Scire coactus erat: nervumque, arcumque, manumque,
Odit; cumque manu, temeraria tela, sagittas:
Collapsamque fovet; serâque ope vincere fata
Nititur; et medicas exercet inaniter artes.
Quæ postquam frustrâ tentata, rogumque parari
Sensit, et arsuros supremis ignibus artus,
Tum verò gemitus (neque enim cœlestia tingi
Ora decet lacrymis) alto de corde petitos
Edidit: haud aliter, quàm cùm spectante juvencâ,
Lactentis vituli, dextrâ libratus ab aure,
Tempora discussit claro cava malleus ictu.

12. Utque animus fervebat ab tumida ira, capit arma assueta; tenditque arcum flexum à cornibus: et trajecit indevitato telo, illa pectora toties juncta cum suo pectore.

27. Quæ postquam sensit tentata frustra, rogumque parari, et artus arsuros supremis ignibus; tum vero edidit gemitus petitos de alto pectore.

NOTÆ.

15. *Indevitato telo:* with unerring weapon.

16. *Icta:* being wounded; from the verb *ico.*

16. *Dedit gemitum:* she uttered a groan.

19. *Inane animæ:* void of life.

20. *Amantem:* the lover, viz. Apollo.

21. *Sic exarserit:* that he had been so enraged.

22. *Crimen.* The infidelity of Coronis.

25. *Collapsam fovet:* he presses her to his bosom, after she had fallen.

25. *Vincere fata:* to conquer fate; to recover her from death.

27. *Rogum:* the funeral pile. This was constructed of wood, in the form of an altar, with four equal sides. The sides of the pile were rough and unpolished, but were frequently covered with leaves. On the top of the pile the corpse was laid, with the couch on which it was carried. The nearest relative set fire to it with his face averted.

29. *Neque decet.* Ovid, in his FASTI, lib. iv., expresses the same sentiment:

Neque enim lacrymare deorum est.

Other writers have thought differently, and have presented us with instances in which tears have added to the comeliness and interest of the celestial countenance; as when Venus intercedes with Jupiter for Æneas, or laments the untimely fate of Adonis; or when Apollo mourned for Bion. The height of the sublime of tears is reached in the Scriptures, where Godhead sanctifies sorrow and friendship, when, at the tomb of Lazarus, "Jesus wept."

Atque illum tales jactantem pectore curas,
Tristior, et lacrymis oculos suffusa nitentes,
Alloquitur Venus.—ÆNEID i. 227.

Thus Cypris wailed; but, dead, Adonis lies;
For every gout of blood that fell from him,
She drops a tear; sweet flowers each dew supplies—
Roses his blood, her tears anemonies.
BION'S LAMENT FOR ADONIS.

Apollo wept, I wis
For thee, sweet Bion! and, in mourning weed,
The brotherhood of Fauns, and all the Satyr breed.—MOSCHUS'S LAMENT FOR BION.

30. *Lacrymis:* with tears. Similar to this is the lamentation of Herod over Mariamne, after he had slain her. The account is given in Josephus.

31. *Haud aliter.* It is not a very dignified account of Apollo, that, when he saw the dead form of his mistress before him, his immortal godship uttered a cry like the dam of a sucking calf when she sees it slaughtered before her eyes. Byron, in the following, is more happy:

What cleaves the silent air
So madly shrill, so passing wild?
That, *as a mother's o'er her child*
Done to death by sudden blow,
To the sky these accents go,
Like a soul's in endless wo.
PARISINA xviii.

31. *Juvencâ.* A young cow that has had her first calf.

35. *Injusta justa:* the unjust funeral ceremonies. These obsequies are called *justa,* because they are the last offices due to the dead. They are here called *injusta,* as Coronis died before her time, and by a violent death. There is an *Oxymoron* in the use of these words.

Ut tamen ingratos in pectora fudit odores;
Et dedit amplexus, injustaque justa peregit:
Non tulit in cineres labi sua Phœbus eosdem
Semina: sed natum flammis uteroque parentis
Eripuit; geminique tulit Chironis in antrum.
Sperantemque sibi non falsæ præmia linguæ,
Inter aves albas vetuit considere corvum.

34. Tamen Phœbus ut fudit ingratos odores in pectora; et dedit amplexus, peregitque justa injusta, non tulit sua semina labi in eosdem cineres.

NOTÆ.

36. *Non tulit:* did not suffer; did not permit.

37. *Sua semina:* his offspring, viz. the unborn child of Coronis.

37. *Natum.* His son, Æsculapius.

38. *Chironis.* The most celebrated of the Centaurs, and the son of Saturn and Philyra. To escape discovery by Rhea, Saturn transformed himself into a steed, and Philyra into a mare; hence their offspring, Chiron, was half man and half horse. He was skilled in surgery, the medical arts generally, and in music. Homer praises his justice, and hence he is said to be the son of Saturn, who reigned in the golden age. His mother's name, Philyra, *a lover-of-the-lyre*, explains his skill in music.

39. *Sperantem præmia:* expecting a reward. The crow looked for a reward in consequence of his fidelity to Apollo, in reporting the conduct of Coronis.

40. *Albas aves:* the white birds. He changed him to a different color—to black. This color figuratively expresses dislike and hatefulness. Things unlucky were said to be marked with coal.

QUÆSTIONES.

Into what was Nyctimene changed? Why?

Why is vice assimilated to the owl?

What suggested the idea of the transformation?

Did the warning of the Crow deter the Raven from going to Apollo?

What effect did the disclosure of the adultery of Coronis produce upon the god?

What did he do in his passion?

Did he repent of his rashness immediately after?

What did he do with his son?

Who was Chiron? What arts did he practise?

What punishment did Apollo inflict on the Raven?

How do you explain the love of Apollo for Coronis?

How do you explain her destruction by the arrows of the god?

What similar instance is given?

Was Chiron a real, or an ideal personage?

Where was his cave?

What circumstances connected with the locality and character of his residence explain his fabled accomplishments?

Is Thessaly still rich in botanical plants?

Is it still celebrated for masters of the healing art?

FABULA IX.

OCYRRHOE IN EQUAM MUTATI.

Ocyrrhoe, the daughter of Chiron by the nymph Chariclo, besides learning her father's arts, covets the gift of prophecy, and under an oracular frenzy, predicts future events. She predicts the medical ability of Æsculapius, and his destruction by a thunderbolt. She also foretels the sufferings and death of her father, when her further prophecies are prevented by her own transformation into a mare.

EXPLICATIO.

This fable is somewhat complicated, as it relates to no less than three personages. Æsculapius, according to Sanchoniatho, was the same as the Phenician Esmun, and the brother of the Seven Cabiri. He is the same as the Egyptian Ptha, and, like him, is the guide of the Cabiri, who are the seven planets. As a solar deity, the son of Apollo, he is like the Phrygian Atis, the fair Adonis, or the chained Hercules, and represents the sun without strength, in the Spring, and in Autumn, as the author of health. As the insalubrious seasons follow the period which is designated by this solar deity, hence, he who is the giver of health, is fabled to be slain by Jupiter, or the pestilent air which falls out in the unhealthy seasons of the Spring and Autumn. Purged from these infections, and assuming recovered vigor, he is fabled to be changed into a deity. Or, his fabled deification and immortality may represent the continued succession of the seasons.

In the story of the death of Chiron, by one of the poisoned arrows that were dipped in the blood of the serpent of Lerna, we have an astronomical and physical fact presented to us. The constellation Scorpio is intended to represent the pestiferous airs and *miasmata* that abound during the period when the sun is in that constellation; and as Sagittarius follows next in order, and is fabled to be the Centaur Chiron; hence, the latter is said to be slain by the poisoned arrows of a deadly serpent; in other words, by the malignant rays of the autumnal sun during the sickly season.

The account of Ocyrrhoe involves a good deal of difficulty. Considered as an actual personage, it is to be presumed she was instructed by her father in all his accomplishments, and that being expert at horsemanship, she was fabled to be changed into a mare; since the Centaurs were described as half man and half horse, because they were skilful horsemen. Or, as Chiron, the ideal physician, dwelt upon Mount Pelion, we may consider Ocyrrhoe a stream flowing from Pelion, as used for medical purposes, and, hence, said to be the daughter of Chiron, and changed into a mare; for several streams (among them one in Colchos flowing into the Phasis) have the name of Hippos, *a mare*.

SEMIFER interea ævinæ stirpis alumno
Lætus erat; mistoque oneri gaudebat honore.
Ecce venit rutilis humeros protecta capillis
Filia Centauri: quam quondam nympha Chariclo,
Fluminis in rapidi ripis enixa, vocavit
Ocyrrhoën. Non hæc artes contenta paternas
Edidicisse fuit: fatorum arcana canebat.

NOTÆ.

1. *Semifer.* Chiron, who was half man and half beast.

1. *Alumno:* his foster-child; viz. Æsculapius.

4. *Centauri:* of the Centaur; of Chiron. The Centaurs were a race of beings half man and half beast, said to be born of Ixion and a cloud. They were a rude race of mountaineers, who first taught the practice of riding on horseback, and who, descending from the cloud-capt heights of Thessaly, were fabled to be born of a cloud. Again, the fiction may have arisen from their coming from the city of *Nephele,* which signifies *a cloud;* or, as they probably were predatory in their habits, they may have been called in the old Greek language, which contained many Phenician words, Nephelim, which means *giants;* and by mistaking *Nephele, a cloud,* for the root of Nephelim, the Centaurs may have been called the sons of the cloud.

4. *Chariclo.* Was a nymph beloved by Chiron, and the mother of Ocyrrhoe and Tiresias.

6. *Ocyrrhoën.* The daughter of Chiron and Chariclo; she was born on the banks of a rapid stream, and hence her name, which signifies *flowing swiftly.*

6. *Artes paternas:* the arts of her father, viz. Astronomy, Music, and Medicine.

7. *Arcana canebat:* she sang the secrets of the fates. *Cano* is employed, because oracles were given, for the most part, in verse.

Sola mihi tales casus Cassandra *canebat.*
VIRGIL.

Ergò ubi fatidicos concepit mente furores,
Incaluitque deo, quem clausum pectore habebat;
Aspicit infantem, Totique salutifer orbi
Cresce, puer, dixit: tibi se mortalia sæpe
Corpora debebunt; animas tibi reddere ademptas
Fas erit; idque semel dîs indignantibus ausus,
Posse dare hoc iterum flammâ prohibebere avitâ;
Eque deo corpus fies exsangue; deusque,
Qui modo corpus eras; et bis tua fata novabis.
Tu quoque, care pater, non jam mortalis, et ævis
Omnibus ut maneas, nascendi lege creatus;
Posse mori cupies tum, cùm cruciabere diræ
Sanguine serpentis per saucia membra recepto:
Teque ex æterno patientem Numina mortis
Efficient; triplicesque deæ tua fila resolvent.
Restabat fatis aliquid; suspirat ab imis
Pectoribus, lacrymæque genis labuntur obortæ:
Atque ita, Prævertunt, inquit, me fata; vetorque
Plura loqui; vocisque meæ præcluditur usus.
Non fuerant artes tanti, quæ numinis iram
Contraxêre mihi; mallem nescîsse futura.

8. Ergo ubi concepit fatidicos furores mente, incaluitque deo quem habebat clausum pectore.

17. Tu quoque, care pater, jam non mortalis, et creatus lege nascendi ut maneas omnibus ævis.

23. Aliquid restabat fatis: illa suspirat ab imis pectoribus, lacrymæque obortæ labuntur genis.

27. Artes quæ contraxere iram numinis mihi non fuerant tan-

NOTÆ.

8. *Fatidicos furores:* the oracular fury.

9. *Incaluit deo.* When she became heated by the divine impulse.

10. *Salutifer:* the bringer of health. This is a sublime spectacle where the prophetess Chariclo takes in her arms the child who is the giver of health to the world. It reminds us of one more sublime, when the prophetess Anna takes in her arms the infant Jesus, (*physician,*) who is to heal alike the maladies of the souls and bodies of a sin-sick world; and, the spirit of prophecy resting upon her, beholds "the Sun of righteousness arise with healing in his wings."

Great Æsculapius, skilled to heal mankind,
All-ruling Pæan, and physician kind;
Whose arts medicinal can alone assuage
Diseases dire, and stop their dreadful rage.
Strong, lenient god, regard my suppliant prayer,
Bring gentle Health, adorned with lovely hair;
Convey the means of mitigating pain,
And raging deadly pestilence restrain.
O, power all-flourishing, abundant, bright,
Apollo's honored offspring, god of light;
Husband of blameless Health, the constant foe
Of dread disease, the minister of wo.
Come, blessed Saviour, human health defend,
And to this mortal life afford a prosperous end.
Orpheus's Hymn to Æsculapius.

11. *Cresce puer:* grow up, boy.

13. *Semel.* When he shall restore Hippolytus to life.

14. *Flammâ avitâ:* by the thunder of his grandfather.

15. *Corpus exsangue:* a pale body; a lifeless body.

16. *Bis novabis:* thou shalt twice renew thy fate; once having become mortal from a god; and again rendered immortal after death.

17. *Tu quoque.* Ocyrrhoe predicts also the death of her father, Chiron.

17. *Non mortalis:* immortal.

That Heaven to me the final seal
Of all earth's sorrow would deny,
And I eternally must feel
The death-pang, without power to die!
Moore

18. *Ævis omnibus:* throughout all time.

18. *Nascendi lege:* by the condition of thy birth.

19. *Diræ serpentis:* of the dread serpent. Chiron was wounded by one of the poisoned arrows of Hercules, which had been dipped in the gall of the Lernæan serpent.

22. *Triplices deæ.* The three fates, Clotho, Lachesis, and Atropos. They were said to be the daughters of Jupiter and Themis; or of Nox, or Erebus, according to others. They spun the thread of human life; the first holding the distaff, the second spinning the thread, and the third cutting it:

Clotho colum retinet, Lachesis net, et Atropos occat.

23. *Restabat aliquid:* something remained to the fates of her father. She was about to foretel his transformation to the constellation Sagittarius, but her own metamorphosis prevented.

25. *Fata prævertunt:* the fates prevent.

26. *Præcluditur:* is stopped; is precluded.

27. *Artes.* The art of prophecy.

28. *Contraxêre mihi:* have drawn upon me.

Jam mihi subduci facies humana videtur:
Jam cibus herba placet; jam latis currere campis
Impetus est; in equam, cognataque corpora vertor.
Tota tamen quare? Pater est mihi nempe biformis.
Talia dicenti pars est extrema querelæ
Intellecta parùm: confusaque verba fuere.
Mox, nec verba quidem, nec equæ sonus ille videtur;
Sed simulantis equam; parvoque in tempore certos
Edidit hinnitus; et brachia movit in herbas.
Tum digiti coëunt, et quinos alligat ungues
Perpetuo cornu levis ungula: crescit et oris
Et colli spatium; longæ pars maxima pallæ
Cauda fit; utque vagi crines per colla jacebant,
In dextras abiêre jubas; pariterque novata est
Et vox et facies: nomen quoque monstra dedêre.

ti; mallem nescisse futura.

38. Tum digiti coëunt et levis ungula alligat quinos ungues perpetuo cornu: spatium et oris et colli crescit

NOTÆ.

29. *Mihi subduci:* to be taken from me.
31. *Cognata corpora:* into a kindred body. Her father was half horse.
32. *Tota quare:* wherefore entire? She wonders why she should be changed entirely into a mare, when her father was half man and half horse.
36. *Simulantis equam:* of one that imitates a mare.
37. *Certos hinnitus:* true neighings.
37. *Brachia movit:* she moved her arms. She went upon all-fours, but her arms were not yet changed into fore-legs.
40. *Longæ pallæ:* of her long robe. The clothes of Lycaon, in like manner, were changed into hair.
41. *Vagi jacebant:* lay scattered.
43. *Nomen.* The metamorphosis also caused her to have a new name; she was called *Evippe*, which signifies one skilled in horsemanship, from ἐῦϊππος, *expert in horsemanship.*

QUÆSTIONES.

Who was Chiron?
Who were the Centaurs?
How do you explain their double nature?
Who was Ocyrrhoe?
What arts did she possess?
What prophecy did she make in reference to Æsculapius?
By whom was Æsculapius slain?
After the prophecy relating to Æsculapius, what prediction did she utter?
How did Chiron die?
What became of him after death?
What happened to Ocyrrhoe?
Whom did Sanchoniatho consider Æsculapius to be?
Who are the Cabiri considered to be?
What character of the sun does Æsculapius represent?
Explain how he is slain by Jupiter.
How do you interpret his deification and immortality?
How do you explain the death of Chiron?
How do you explain the account of Ocyrrhoe as a real personage?
How can you explain it physically?

FABULA X.

BATTUS IN INDICEM MUTATUS.

Apollo, while tending the herds of Admetus, and singing on his pipe the love of his mistress, forgets his cattle, and a part of them are stolen by Mercury. Battus witnesses the theft, but on receiving from Mercury the present of a cow, he promises silence. Mercury assumes a different form, and returns to Battus, and inquires if he had seen any stray cattle; and promises him a greater reward if he would tell him where they are. Battus directs Mercury to the place where they are to be found, when the god makes himself known, and, for his perfidy, changes him into a touchstone.

EXPLICATIO.

Apollo, according to Homer, is sometimes fabled to be a herdsman, because the solar influence is the chief cause of the nutriment and growth of all things upon earth. As the country of Pheræ was particularly noted for its fine pastures, he is therefore said to have fed flocks in that fine pastoral country. The theft which Mercury practised upon Apollo, is related by Homer in his Hymn to Mercury; and by Horace, in his Hymn to the same deity, in Lib. i. Ode x. The great point of difference between them is, that Homer describes the theft as committed by Mercury when an infant, not yet done with the cradle; Horace represents it as committed when the god was a boy; while Ovid places it at a more advanced period, when he had grown up and become the messenger of his father, Jupiter. The story, as related by Homer, extends through four or five hundred lines, and although related in polished language, is protracted and tedious.

The story of Battus contains a good moral, as it shows the baneful effects of avarice. When the love of gain comes to be an absorbing passion, it shakes the foundation of all the virtues, and involves the ruin of truth, fidelity, and integrity. The breast is hardened against all the finer feelings of humanity; pity, benevolence, generosity, and charity plead in vain for the unfortunate; while on the footsteps of unhallowed cupidity follow not unfrequently treachery, perjury, theft, robbery, and even murder itself. When Battus had consented to lie for a bribe, he was fitted for the treachery which he afterwards committed, when a larger bribe tempted his avarice.

The petrifying effect which it has upon the soul, may be adumbrated by the metamorphosis of Battus into stone; or as the Index, or touchstone, is used to test the qualities of gold, and is therefore a *discoverer*, Battus may be fabled to be changed into that stone, because he perfidiously discovered the place where Mercury had hidden the cattle, contrary to an express promise, extracted too by a reward.

LEBAT opemque tuam frustrà Philyreïus heros,
Delphice, poscebat: sed nec rescindere magni
Jussa Jovis poteras; nec, si rescindere posses,
Tunc aderas; Elin Messeniaque arva colebas.
Illud erat tempus, quo te pastoria pellis
Texit; onusque fuit baculum sylvestre sinistræ;
Alterius, dispar septenis fistula cannis.
Dumque amor est curæ, dum te tua fistula mulcet;

NOTÆ.

1. *Philyreïus heros.* Chiron, the son of Saturn by Philyra.

2. *Rescindere:* to rescind; to make void.

4. *Elin.* A principal division of Peloponnesus, the *Morea*, lying west of Arcadia, bounded on the north by the Larissus, which separated it from Achaia; on the south by the Neda, and on the west by the Ægean sea. It was fertile, and used for agriculture and grazing. The city of Elis was in the north.

4. *Messenia arva.* Messenia, a district of Peloponnesus, the *Morea*, bounded on the north by Elis and Arcadia, on the east by Laconia, and on the south and west by the Ionian sea. It is a mountainous country, with rich and well-watered plains, suitable for pasturage.

5. *Pastoria pellis:* the pastoral skin. The shepherd's coat, made of skins. When Apollo killed the Cyclops for making the thunderbolts with which his son Æsculapius was destroyed, he was driven from heaven, and compelled to tend the flocks of Admetus.

8. *Amor est curæ:* love is your care; while your thoughts are turned to love. While in Messenia, Apollo fell in love with the daughter of Admetus.

8. *Fistula mulcet:* your pipe solaces you.

Ea sola voluptas,
Solamenque mali: de collo fistula pendet.
VIRGIL.

Charming shell, Apollo's love,
And pleasing to the priests of Jove!
Hear thy poet's solemn prayer,
Thou solace of each anxious care.—HORACE.

Incustoditæ Pylios memorantur in agros
Processisse boves: videt has Atlantide Maiâ
Natus; et arte suâ sylvis occultat abactas.
Senserat hoc furtum nemo, nisi notus in illo
Rure senex: Battum vicinia tota vocabant.
Divitis hic saltus herbosaque pascua Nelei,
Nobiliumque greges custos servabat equarum.
Hunc timuit, blandâque manu seduxit; et, eja,
Quisquis es, hospes, ait, si fortè armenta requiret
Hæc aliquis, vidisse nega; neu gratia facto
Nulla rependatur, nitidam cape præmia vaccam;
Et dedit. Acceptâ, voces has reddidit hospes;
Tutus eas; lapis iste priùs tua furta loquatur;
Et lapidem ostendit. Simulat Jove natus abire,
Mox redit: et, versâ pariter cum voce figurâ,
Rustice, vidisti si quas hoc limite dixit,
Ire boves; fer opem: furtoque silentia deme;
Juncta suo pretium dabitur tibi fœmina tauro.
At senior, postquam merces geminata, sub illis
Montibus, inquit, erunt; et erant sub montibus illis.
Risit Atlantiades: et, Me mihi, perfide, prodis?
Me mihi prodis? ait: perjuraque pectora vertit
In durum silicem; qui nunc quoque dicitur Index:
Inque nihil merito vetus est infamia saxo.

16. *Mercurius* timuit hunc, seduxitque blanda manu, et ait, eia hospes, quisquis es.

20. *Vaccâ* acceptâ, hospes reddidit has voces: eas tutus; iste lapis priùs loquatur tua furta, et ostendit lapidem.

27. At senior postquam merces est geminata, inquit, erunt sub illis montibus, et erant sub illis montibus.

NOTÆ.

9. *Pylios.* Pylos was a maritime city of Messenia, built by Pylos, king of Megara. It was captured and held by Neleus, the father of Nestor. It is now almost in ruins. There were two other towns of the same name in Elis.

10. *Processisse:* had advanced; had wandered away.

11. *Natus.* Mercury, who was the son of Jupiter by Maia, one of the daughters of Atlas.

11. *Arte sua:* by his art; by theft. Mercury was the god of thieves.

Great life-supporter, to rejoice is thine,
In arts gymnastic, and in fraud divine.
Orpheus's Hymn to Mercury.

Artful and cunning to conceal
Whate'er in playful theft you steal;
When from the god, who gilds the pole,
Even yet a boy, his herds you stole,
With angry look, the threatening power
Bade thee thy fraudful prey restore,
But of his quiver, too, beguiled,
Pleased with the theft, Apollo smiled.
Horace.

14. *Nelei.* Neleus was the father of Nestor, king of Pylos.

16. *Hunc timuit:* he feared him. Mercury was apprehensive that Battus would betray him.

18. *Vidisse nega:* deny that you have seen them. When Mercury required of Battus to lie on his account, it was hardly to be expected that one so lost to principle would keep faith with him.

19. *Præmia.* The unprincipled, who will accept bribes to commit crimes, or to conceal them, are seldom to be trusted when more tempting offers are addressed to their cupidity, as was shown in the case of Battus.

22. *Simulat abire:* he feigns to depart.

23. *Versâ figura.* Having changed his form and his voice, that Battus might not recognise him.

28. *Et erant.* Some writers, and among them Erasmus, imagine that Battus was a silly poet, who indulged in vain repetitions. These reiterations are called *battologia.* The following are in this Fable:

Sub illis
Montibus, inquit, erunt, et erant sub montibus illis.
Et, me mihi, perfide, prodis?
Me mihi prodis?

29. *Atlantiades.* Mercury, the grandson of Atlas.

Thou god of wit, from Atlas sprung,
Who by persuasive power of tongue,
And graceful exercise refined
The savage race of human kind.—Horace.

31. *Index:* touchstone. A stone called by some *Lydius lapis,* which is used to try the purity of gold. Tests of gold are now made by assay, when a portion of the metal is dissolved, and tried by acid.

32. *Nihil merito:* that deserves none; viz. no infamy.

QUÆSTIONES.

Why did Apollo become a pastor?
Whose herds did he attend?
What happened while he was solacing himself with his pipe?
Who witnessed the theft?
What present did Mercury make him to insure his silence?
Did Mercury suspect his fidelity?
How did he test his honesty?
Did Battus yield to the temptation?
What did Mercury do to him?
What is the touchstone?
How is gold tested at present?
How does Homer explain the pastoral character of Apollo?
Why was he said to feed flocks in Pheræ?
Of what is Mercury the god?
What moral does the story of Battus teach?
How do you interpret the transformation of Battus?

FABULA XI.

AGRAULOS IN SAXUM MUTATA.

Mercury beholds a procession of virgins who are carrying presents into the temple of Minerva at Athens, and falls in love with one of them, Herse, the beautiful daughter of Cecrops, and asks the aid of Agraulos, her sister, to favor his suit. Minerva, displeased with Agraulos for former disobedience of her orders, engages Envy to infect her with her evil nature. Moved with envy and hatred of her sister Herse, she attempts to exclude Mercury from the house, when the god changes her to stone.

EXPLICATIO.

In the Explicatio and Notes of Fable VI. of this Book, we have shown, that, by the three daughters of Cecrops, we are to understand, not real personages, but personifications of the Athenian people. This mode of interpretation must be continued in the explanation of the present Fable; and in the jealousy of Agraulos, consequent on the love of Mercury for her sister Herse, we are to contemplate some civil dissension, owing to the manner in which trade or commerce was conducted, and possibly the collection and appropriation of imposts consequent thereon. Mercury, as the god of gain, presided over commerce, and hence in all cases his statue stood at the head of the *agora* or *forum*. His winged hat and *talaria* beautifully represent the white-winged ships that skim the surface of the deep. As by Herse we are to understand the people of Athens and those immediately adjacent, who would participate more particularly in the advantages of trade; it is easy to perceive why Mercury, or commerce, falls in love with this daughter of Cecrops. Pandrosos, or those engaged in maritime pursuits, like Herse, the emporium, would enjoy their advantages from trade, and be satisfied; while Agraulos, the inhabitants of the country, might envy the opportunities of wealth and fortune possessed by the city. If duties imposed upon the importation of merchandise were expended mainly upon the city, as was probably the case, still greater cause for disaffection would exist. Efforts were possibly made to obstruct trade in some way by the inhabitants of the country, and hence that part of the Fable in which Agraulos endeavors to prevent Mercury, or commerce, from passing to Herse, or the emporium. That something of the kind did take place is certain, from the fact that walls, five miles in length, and hence called the *long walls*, were constructed from the Piræus, and other ports of Athens, to protect merchandise as it passed up to the city; and thus Agraulos, or the countrymen, who attempted to prevent the ingress of Mercury, may be fabled to be changed into stone, while the god is at liberty to pass in. In relation to the palace of Cecrops containing three chambers, it is possible the Cecropium, dedicated to the majesty of the Athenian people, embraced in the personification Cecrops, had a sanctuary dedicated to Herse, one to Pandrosos, and one to Agraulos; for the Erechtheum had two chambers, one for Pandrosos, the other for Herse, under the form of Minerva Polias; while the sanctuary of Agraulos stood near.

INC se sustulerat paribus Caducifer alis:
Munychiosque volans agros, gratamque Minervæ
Despectabat humum, cultique arbusta Lycæi.
Illâ fortè die castæ de more puellæ,
Vertice supposito, festas in Palladis arces
Pura coronatis portabant sacra canistris.
Inde revertentes deus aspicit ales: iterque
Non agit in rectum, sed in orbem curvat eundem.

NOTÆ.

1. *Hinc.* After the transformation of Battus.

1. *Caducifer.* The wand-bearer; Mercury, who bears the *caduceus.*

1. *Paribus alis:* with equal wings; with poised wings.

2. *Munychios agros.* The Athenian fields, so called from Munychium, a promontory near Athens.

2. *Gratam Minervæ:* dear to Minerva. Athens was under the particular protection of Minerva.

3. *Culti Lycæi.* The polished Lycæum—where Aristotle and other philosophers lectured.

5. *Festas arces:* the festal citadel. The feast of the Panathenæa was celebrated at that time.

5. *Vertice supposito:* with the head placed under.

6. *Coronatis:* crowned with flowers.

6. *Pura sacra:* the pure offerings; frankincense, &c.

8. *In rectum:* direct.

8. *Sed curvat:* but bends in a circle.

Throws his steep flight in many an airy whirl.—Milton.

Ut volucris, visis rapidissima milüus extis,
Dum timet, et densi circumstant sacra ministri
Flectitur in gyrum; nec longiùs audet abire:
Spemque suam motis avidus circumvolat alis:
Sic super Actæas agilis Cyllenius arces
Inclinat cursus; et easdem circinat auras.
Quantò splendidior, quàm cætera sidera, fulget
Lucifer; et quantò te, Lucifer, aurea Phœbe;
Tantò virginibus præstantior omnibus Herse
Ibat; eratque decus pompæ, comitumque suarum.
Obstupuit formâ Jove natus; et æthere pendens
Non secûs exarsit, quàm cùm Balearica plumbum
Funda jacit: volat illud, et incandescit eundo;
Et, quos non habuit, sub nubibus invenit ignes.
Vertit iter, cœloque petit diversa relicto:
Nec se dissimulat: tanta est fiducia formæ.
Quæ quanquam justa est; cura tamen adjuvat illam:
Permulcetque comas; chlamydemque, ut pendeat aptè,
Collocat: ut limbus, totumque appareat aurum:
Ut teres in dextrâ, quâ somnos ducit et arcet,
Virga sit: ut tersis niteant talaria plantis.
Pars secreta domûs ebore, et testudine cultos,
Tres habuit thalamos: quorum tu, Pandrose, dextrum,
Agraulos lævum, medium possederat Herse.

15. Quanto Lucifer fulget splendidior quam cætera sidera, et quanto aurea Phœbe *fulget splendidior* te *O* Lucifer; tanto Herse ibat præstantior omnibus virginibus.

25. Quæ *forma*, quanquam est justa, tamen adjuvat illam curâ: permulcetque comas, collocatque chlamyden ut pendeat aptè.

31. Quorum tu Pandrose *possederas* dextrum, Agraulos posse-

NOTÆ.

9. *Milüus.* This is a very beautiful similitude. The circular flight of the kite is well known.

But cawing rooks, and kites that swim sublime
In still repeated circles, screaming loud.
Cowper.

10. *Dum timet.* While the kite is afraid to make a swoop upon the entrails.

10. *Circumstant:* stand around, inspecting the entrails. We have just been told that the entrails were laid open to view; *extis visis.*

12. *Spem:* his hope; the thing hoped for, viz. the entrails.

12. *Motis alis:* with flapping wings.

13. *Actæas arces:* the Actæan towers; the Athenian towers. Attica is so called, from ἀκτή, *shore*, because much of its territory lies upon the sea.

13. *Lucifer.* The planet Venus is called *Lucifer* when it is the morning star, and Hesperus when it is the evening star.

18. *Pompæ:* of the pomp; of the procession.

19. *Obstupuit forma:* was struck with her form.

20. *Balearica funda:* the Balearic sling. The Baleares were two islands in the Mediterranean sea, near Spain, now called Majorca and Minorca. The inhabitants were celebrated in the use of the sling, from which they threw stones and balls of lead.

21. *Incandescit eundo:* becomes heated as it goes. Virgil, in his account of the games at the tomb of Anchises, represents the arrow of Acestes as shot with a force which caused it to ignite.

The feathered arrow gave a dire portent
And latter Augurs judge from this event.
Chafed by the speed it fired; and as it flew,
A trail of following flames, ascending drew:
Kindling they mount; and mark the shining way,
Across the skies as falling meteors play,
And vanish into wind; or in a blaze decay.
Æneid v.

24. *Nec se dissimulat:* nor does he disguise himself. He does not conceal who he is.

26. *Chlamyden collocat:* he adjusts his mantle. The *chlamys* was a Grecian outer garment, something like a scarf, being about twice as long as broad. It was woollen, of fine material, variegated in color, and susceptible of great ornament. It was generally worn by passing one of the shorter sides round the neck, and confining it by a *fibula*, or brooch.

27. *Limbus totumque:* the border, and all its gold embroidery.

29. *Virga:* his wand; the *caduceus.*

29. *Niteant talaria:* that his winged shoes may glisten.

30. *Testudine:* with tortoise-shell. It was customary to decorate bedposts with ivory and shell.

Nec varios inhiant pulchra testudine postes,
Illusasque auro vestes.—Virgil, Georgic ii.

Quæ tenuit lævum, venientem prima notavit
Mercurium; nomenque dei scitarier ausa est,
Et causam adventûs. Cui sic respondit Atlantis
Pleïonesque nepos: Ego sum, qui jussa per auras
Verba patris porto. Pater est mihi Jupiter ipse:
Herse causa viæ, faveas oramus amanti.
Adspicit hunc oculis îsdem, quibus abdita nuper
Viderat Agraulos flavæ secreta Minervæ:
Proque ministerio magni sibi ponderis aurum
Postulat: interea tectis excedere cogit.
Vertit ad hanc torvi dea bellica luminis orbem,
Et tanto penitus traxit suspiria motu,
Ut pariter pectus, positamque in pectore forti
Ægida concuteret. Subit, hanc arcana profanâ
Detexisse manu tum, cùm sine matre creatam
Lemnicolæ stirpem contra data fœdera vidit;
Et gratamque deo fore jam, gratamque sorori;
Et ditem sumpto, quod avara poposcerit, auro.
Protinus Invidiæ nigro squallentia tabo
Tecta petit. Domus est imis in vallibus antri
Abdita, sole carens, non ulli pervia vento;
Tristis, et ignavi plenissima frigoris; et quæ
Igne vacet semper, caligine semper abundet.
Huc ubi pervenit belli metuenda virago;
Constitit antè domum, (neque enim succedere tectis
Fas habet) et postes extremâ cuspide pulsat.

derat lævum, Herse medium.

36. Ego sum *ille* qui porto jussa verba patris per auras: Jupiter ipse est pater mihi.

46. Subit, hanc detexisse arcana *ejus* profanâ manu tum, cum contra data fœdera, vidit stirpem Lemnicolæ, creatam sine matre.

56. Ubi metuenda virago belli pervenit huc, constitit antè domum (neque enim ha-

NOTÆ.

33. *Quæ tenuit:* who had the bed-chamber on the left, viz. Agraulos.

34. *Scitarier.* For *scitari* by paragoge.

36. *Pleïones.* Pleione was one of the Oceanides, who married Atlas, king of Mauritania, by whom she had twelve daughters. Seven of them were changed into the constellation *Pleiades.*

36. *Jussa per auras.* The termination of this line is a good deal like one in Virgil:

Et celeres defer mea dicta per auras.
Æneid iv. 226.

37. *Verba patris.* Mercury was not only the messenger of Jupiter, but of all the gods.

Te canam magni Jovis et Deorum
Nuncium.—Hor. Lib. i. Od. x.

Ἄγγελον ἀθανάτων ἐριούνιον ὃν τέκε Μαῖα.
Hom. Hymn. in Mercur.

39. *Oculis îsdem.* She had beheld with profane eyes the secret contents of the basket committed to her by Minerva; with the same unholy eyes she looks haughtily at Mercury.

41. *Pro ministerio.* For her service in favoring the suit of Mercury.

42. *Interea.* Until he produces the gold she will not permit him to enter the house.

43. *Dea bellica.* Minerva, the goddess of war.

46. *Ægida.* The *ægis* was originally a goatskin, whence its name, used as a protection for the breast, and was peculiar to Jupiter and Minerva. It was afterwards made of brass, and had in the centre the terrible *gorgon's* head.

46. *Subit:* it occurs to her.

48. *Lemnicolæ stirpem.* Erichthonius, the son of Vulcan, who was called *Lemnicola,* because he lived in the island of Lemnos.

51. *Invidiæ:* Envy. This is a fine personification, and is sustained throughout with much ability.

52. *Imis in vallibus:* in the lowest recesses.

53. *Sole carens:* void of sunlight.

See'st thou yon dreary plain, forlorn and wild,
The seat of desolation, void of light.—Milton.

56. *Metuenda virago:* the dread heroine. Pallas was tremendous principally for the head of the Gorgon which she bore upon her shield.

Pallas
Insedit, nimbo effulgens et Gorgone sæva.
Æneid ii. 615.

57. *Neque enim.* There is a good moral here; for it is the part of wisdom and purity to avoid all haunts of vice.

58. *Pulsat.* To express the abhorrence of Minerva for Envy, she does not knock

Concussæ patuêre fores: videt intus edentem
Vipereas carnes, vitiorum alimenta suorum,
Invidiam; visâque oculos avertit. At illa
Surgit humo pigra; semesarumque relinquit
Corpora serpentum: passuque incedit inerti.
Utque deam vidit formâque armisque decoram,
Ingemuit; vultumque ima ad suspiria duxit.
Pallor in ore sedet: macies in corpore toto:
Nusquam recta acies: livent rubigine dentes:
Pectora felle virent. Lingua est suffusa veneno.
Risus abest; nisi quem visi movêre dolores.
Nec fruitur somno, vigilacibus excita curis:
Sed videt ingratos, intabescitque videndo,
Successus hominum. Carpitque et carpitur unâ;
Suppliciumque suum est. Quamvis tamen oderat illam;
Talibus adfata est breviter Tritonia dictis:
Infice tabe tuâ natarum Cecropis unam,
Sic opus est: Agraulos ea est. Haud plura locuta
Fugit: et impressâ tellurem reppulit hastâ.
Illa deam obliquo fugientem lumine, cernens;
Murmura parva dedit: successurumque Minervæ

bet fas succedere tectis) et pulsat postes extrema cuspide.

66. Pallor sedet in ore, macies in toto corpore: acies *est* nusquam recta, dentes livent rubigine, pectora virent felle, lingua est suffusa veneno.

74. Tritonia quamvis oderat, tamen adfata est illam breviter talibus dictis.

NOTÆ.

at the door with her hand, but with the end of her spear. Horace, in like manner, makes Death knock at the palaces of kings with his foot:

> Pallida mors æquo *pulsat* pede
> Pauperum tabernas
> Regumque turres.—LIB. I. Od. iv.

60. *Vipereas carnes:* the flesh of vipers. The poisonous food upon which she feeds is intended to represent the evil passions in which she indulges.

61. *Visa.* Minerva turns her eyes from the loathed view of Envy. The virtuous can never look upon vice with any complacency.

62. *Surgit humo.* Envy is seated on the ground, an attitude of gloom and despondency.

63. *Passu inerti:* with sluggish step. This also is an evidence of a disposition gloomy, morose, and sullen.

65. *Ingemuit:* she groaned. On seeing the comeliness and beauty of the goddess she was filled with sorrowful and malignant feelings.

65. *Ima suspiria:* deep sighs.

66. *Pallor sedet:* paleness is seated on her countenance. Her gloom is perpetual.

66. *Macies in corpore:* there is emaciation in all her body. Her evil passions have wasted her away.

67. *Nusquam recta:* her eye is never straight. She always looks askant. This is the manner of envious persons.

68. *Pectora felle:* her breast is green with gall. Poisonous serpents are often green beneath the throat.

68. *Lingua est:* her tongue is suffused with poison.

> With their tongues they have used deceit: the poison of asps is under their lips.
> ROMANS iii. 13.

69. *Quem movêre dolores:* which sorrow has excited.

> Hate, Ambition, Guile
> Betray no further than the bitter smile.—BYRON.
> There was a laughing Devil in his sneer
> That raised emotions both of rage and fear.—ID.

71. *Videt ingratos:* beholds ungrateful the success of men.

71. *Intabescitque videndo:* and pines away at the sight.

> For, like the soul, pale Envy braves the tomb,
> Nor with the body shares an equal doom;
> But one, who sickens at another's joy,
> Prone to insult, and eager to destroy.
> STATIUS's THEBAID.

73. *Supplicium suum est:* is her own punishment. It is the righteous punishment of envious persons, that the fortune and condition of others always appear to them *greater* than they really are; while their own seem *less* than they are.

74. *Tritonia.* Minerva was called Tritonia, either from τριτύω, which, in the language of the Cretans, signifies *head*, in allusion to her origin; or from the lake Tritonis, near which she was born and worshipped.

75. *Tabe tuâ:* with thy poison; with envy.

78. *Obliquo lumine:* with eye askant.

Indoluit: baculumque capit, quod spinea totum
Vincula cingebant: adopertaque nubibus atris,
Quacunque ingreditur, florentia proterit arva,
Exuritque herbas, et summa cacumina carpit:
Afflatuque suo populos, urbesque, domosque
Polluit: et tandem Tritonida conspicit arcem,
Ingeniis opibusque, et festâ pace virentem:
Vixque tenet lacrymas; quia nil lacrymabile cernit.
Sed postquam thalamos intravit Cecrope natæ;
Jussa facit: pectusque manu ferrugine tinctâ
Tangit: et hamatis præcordia sentibus implet:
Inspiratque nocens virus: piceumque per ossa
Dissipat, et medio spargit pulmone, venenum.
Neve mali spatium causæ per latiûs errent:
Germanam ante oculos, fortunatumque sororis
Conjugium, pulchrâque Deum sub imagine ponit,
Cunctaque magna facit. Quibus irritata, dolore
Cecropis occulto mordetur: et anxia nocte,
Anxia luce gemit; lentâque miserrima tabe
Liquitur, ut glacies incerto saucia sole;
Felicisque bonis non seciûs uritur Herses;
Quàm cùm spinosis ignis supponitur herbis;
Quæ neque dant flammas; lenique tepore cremantur.
Sæpe mori voluit; ne quicquam tale videret:
Sæpe velut crimen rigido narrare parenti.

88. Sed postquam intravit Thalamos natæ Cecrope; facit jussa.

93. Neve causæ mali errent per latius spatium; ponit ante oculos germanam, conjugiumque fortunatum sororis, deumque sub pulchra imagine.

103. Sæpe voluit mori, ne videret quicquam tale; sæpe narrare velut crimen rigido parenti.

NOTÆ.

81. *Adoperta nubibus.* What a gloomy investiture!

She with the dark of air her form arrays,
And walks in awful grief the city ways.
HESIOD.

82. *Proterit arva:* blights the flourishing fields.

The meagre fiend
Blows mildew from between her shriveled lips,
And taints the golden ear.—COWPER.

83. *Exurit herbas:* consumes the grass.

Her elfin blood in madness ran,
Her mouth foamed, and the grass, therewith besprent,
Withered at dew so sweet and virulent.—KEATS.

83. *Summa cacumina.* She is enviously affected towards the grass and shrubs, and cuts down the tallest heads.

84. *Afflatu suo:* by her breath.

85. *Polluit:* infects; blasts.

Lo, ill-rejoicing Envy, winged with lies,
Scattering calumnious rumors as she flies,
The steps of men with hatred doth pursue
With haggard aspect, blasting to the view.
HESIOD.

86. *Ingeniis:* in arts.

Thus Athens grew, the nurse of arts and arms,
The eye of Greece.—AKENSIDE.

86. *Festâ pace:* in festal peace. Shows, festivals, and amusements are common in times of peace.

87. *Quia nil.* There is keen epigrammatic point in this sentence.

88. *Cecrope natæ.* Agraulos, the daughter of Cecrops.

89. *Ferrugine:* with canker; the rust of envy.

90. *Præcordia.* The parts that encompass the heart.

90. *Hamatis sentibus:* with jagged thorns.

91. *Inspiratque:* inspires her with; breathes into her.

He breathes into it the fire of his own courage, a daring and desperate thirst for glory; an ardor panting for great enterprises, for all the storm, and bustle, and hurricane of life.—WIRT.

93. *Mali:* of unhappiness.

95. *Germanam ponit.* Envy ever sets before the eyes of Agraulos a lively picture of the happiness of her sister to excite her malevolent feelings.

97. *Mordetur:* is consumed; is corroded.

99. *Incerto sole.* By a slight degree of heat.

100. *Uritur:* she is consumed.

103. *Mori voluit:* she even wished to die, that she might not be the witness of her sister's good fortune.

104. *Rigido parenti:* her austere father. She threatens to accuse her sister as a harlot.

Denique in adverso venientem limine sedit
Exclusura Deum: cui blandimenta, precesque
Verbaque jactanti mitissima, Desine, dixit:
Hinc ego me non sum nisi te motura repulso.
Stemus, ait, pacto, velox Cyllenius, isto;
Cælatasque fores virgâ patefecit. At illi
Surgere conanti partes, quascunque sedendo
Flectimur, ignavâ nequeunt gravitate moveri.
Illa quidem recto pugnat se attollere trunco:
Sed genuum junctura riget, frigusque per artus
Labitur; et pallent amisso sanguine venæ.
Utque malum latè solet immedicabile cancer
Serpere, et illæsas vitiatis addere partes;
Sic lethalis hyems paulatim in pectora venit:
Vitalesque vias, et respiramina clausit.
Nec conata loqui est; nec, si conata fuisset,
Vocis haberet iter: saxum jam colla tenebat;
Oraque duruerant: signumque exsangue sedebat.
Nec lapis albus erat: sua mens infecerat illam.

110. At partes, quascunque flectimur, sedendo, nequeunt moveri ignavâ gravitate illi conanti surgere.

120. Nec conata est loqui; nec si conata fuisset, haberet iter vocis.

NOTÆ.

105. *Denique.* Uncharitable and malevolent feelings towards man, cannot fail in the end to produce malignity against God.

He that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?—1 John iv. 20.

109. *Isto pacto:* to that agreement. Having told Mercury that she will not move until she has driven him away, he tells her, that it shall be so; for she will be changed to stone, and will not have the power of moving.

109. *Cyllenius:* the Cyllenian. Mercury, who was so called from Mount Cyllene, where he was born.

110. *Illi:* of her; the dative being used for the genitive case.

113. *Recto trunco:* with erect body; with erect trunk,—that part of the body between the hips and neck.

114. *Genuum junctura:* the joint of her knees.

115. *Labitur:* glides; diffuses itself; creeps.

116. *Cancer.* A diseased tumor, which has its name from its supposed resemblance to a crab. It becomes enlarged, ulcerates, and continues to spread, destroying the parts in succession, till the whole texture becomes diseased.

118. *Lethalis hyems:* the deadly winter; the deadly cold. Thomson uses the term *winter* for *cold:*

On every nerve
The *deadly winter* seizes; shuts up sense;
And, o'er his inmost vitals, creeping cold
Lays him along the snows a stiffened corse.
Thomson.

And, again:

As thus the snows arise, and foul and fierce
All *winter* drives along the darkened air.
Thomson.

122. *Signum exsangue:* a bloodless statue.

123. *Sua mens.* The dark and gloomy nature of the envious woman affected even her statue.

QUÆSTIONES.

What festival was celebrated at Athens as Mercury was passing along?

With whose beauty was he affected?

Who was she?

What were the names of the daughters of Cecrops?

What is the meaning of these several names?

Were they real or ideal personages?

Which one of the sisters attempted to prevent the ingress of Mercury?

Why did Minerva dislike Agraulos?

For what purpose did Minerva visit the house of Envy?

Did Envy affect Agraulos with her poison?

Moved with envious feelings towards her sister, what did Agraulos attempt?

What did the god do to her?

What color was the stone?

How is this fable to be interpreted?

By Mercury what are we to understand?

How must we interpret his love for Herse?

How must we regard the envy of Agraulos?

What renders it probable there were contests with the country people about the foreign trade of Athens?

For what were the *long walls* constructed that reached from the Piræus and other harbors to Athens?

How are we to regard the three chambers in the palace of Cecrops?

FABULA XII.

JUPITER IN TAURUM MUTATUR; RAPTUS EUROPÆ.

Jupiter, smitten with the love of Europa, the daughter of Agenor, orders Mercury to drive the herds of that prince to the sea-shore, where Europa with other virgins was accustomed to take the air. Jupiter changes himself to a beautiful bull, and joins the herd. Europa, struck with his beauty, and encouraged by his gentleness, takes a seat on his back, when he immediately takes to the sea, and swims across into Crete.

EXPLICATIO.

This Fable, no doubt, rests upon an historical foundation—the forcible abduction of the Tyrian princess. Events of this kind were common in the early ages; and by no means rare in later times. The conquest of Ireland, by the English, was in consequence of an act of this kind. Herodotus, in his History, book i. *Clio*, says: Certain Greeks, concerning whose country writers disagree, but who really were of Crete, are reported to have touched at Tyre, and to have carried away Europa, the daughter of that prince. Diodorus Siculus, lib. iv. 70, says: Asterius reigning in Crete, Jupiter carried Europa from Phenicia to Crete on a bull, and, united with her, begot three sons, Minos, Rhadamanthus, and Sarpedon. Afterwards, Asterius, the prince of the island, married Europa. Again, in lib. vi. 5, he says: Picus, the brother of Ninus, who had also the name of Jupiter, was king of Italy for one hundred and twenty years. He had many sons and daughters of the most beautiful women; for using certain mystic prestiges he corrupted them, while they believed they were possessed by a god. About to die, Jupiter ordered his body to be buried in Crete. His sons raised a temple there, in which they laid their father; which monument even now remains, and its inscription is read, "Here lies Picus, or Jupiter, whom they also call Zeus."

Callimachus, in his Hymn to Jupiter, speaks of this tomb existing in the isle of Crete. As we never have mention of more than one Cretan Jupiter, it is plain, from what has been quoted above, that Asterius, Picus, and the fabled Jupiter, were all one and the same person. It is to be noted, that Diodorus does not mention that Jupiter was changed into a bull, but that he carried her away "on a bull," or "in a bull," (for ἐπὶ ταύρου may be so rendered.) Europa, then, was evidently carried away by the Cretan prince, who had assumed the name of Jupiter, in a ship called Taurus, or whose figure-head was a *bull;* and hence arose the fable. Some would regard Europa as the Sidonian Astarte, and refer the fable to the cycle of the lunar worship. They consider the mythus to have arisen from some statue of Diana drawn by bulls. The Sidonian money was stamped with the representation of Jupiter, in the form of a bull carrying away Europa. It is possible, that the rape of Europa is a myth, founded upon the going out of some colony from Asia, in a ship called the Bull, or bearing the figure of that animal.

HAS ubi verborum pœnas mentisque profanæ
Cepit Atlantiades; dictas à Pallade terras
Linquit, et ingreditur jactatis æthera pennis.
Sevocat hunc genitor; nec causam fassus amoris,
Fide minister, ait, jussorum, nate, meorum,
Pelle moram, solitoque celer delabere cursu:
Quæque tuam matrem tellus à parte sinistrâ
Suspicit, (indigenæ Sidonida nomine dicunt,)
Hanc pete; quodque procul montano gramine pasci
Armentum regale vides, ad littora verte.
Dixit: et expulsi jamdudum monte juvenci
Littora jussa petunt: ubi magni filia regis
Ludere, virginibus Tyriis comitata, solebat.
Non bene conveniunt, nec in unâ sede morantur,

NOTÆ.

1. *Verborum:* of the speech of Agraulos.

2. *Dictas à Pallade:* named from Pallas.

7. *Tuam matrem.* Maia, the mother of Mercury, and one of the Pleïades.

7. *Tellus.* Phenicia, which lies on the left to those who look towards the Pleïades.

8. *Sidonida.* Sidonis, the name of the country of Phenicia, taken from Sidon, its capital.

11. *Jamdudum petunt:* are already seeking. No sooner does Jupiter command than Mercury executes.

12. *Filia regis.* Europa, the daughter of Agenor.

13. *Ludere:* to sport

So said, and bounded up, and sought her train
Of dear companions, all of noble strain.
Of equal years and stature; gentle, kind,
Sweet to the sight, and pleasant to the mind;
With whom *she sported*, when she led the choir
Or in the river's urn-like reservoir
She bathed her limbs, or in the meadow slept,
And from its bosom odorous lilies cropt.
MOSCHUS.

13. *Tyriis virginibus:* with the Tyrian virgins. Tyre was a city of Phenicia, near Sidon.

14. *Non bene conveniunt:* do not well agree. He expresses the same idea in his Epistles.

Nunc male res junctæ calor et reverentia pugnant.—EPISTOLA XVII.

Majestas et amor. Sceptri gravitate relictâ,
Ille pater rectorque deûm; cui dextra trisulcis
Ignibus armata est, qui nutu concutit orbem;
Induitur tauri faciem; mistusque juvencis
Mugit, et in teneris formosus obambulat herbis.
Quippe color nivis est; quam nec vestigia duri
Calcavêre pedis, nec solvit aquaticus Auster.
Colla toris extant: armis palearia pendent:
Cornua parva quidem; sed quæ contendere possis
Facta manu; purâque magis perlucida gemmâ.
Nullæ in fronte minæ; nec formidabile lumen;
Pacem vultus habet. Miratur Agenore nata,
Quòd tam formosus, quod prælia nulla minetur.
Sed, quamvis mitem, metuit contingere primò.
Mox adit; et flores ad candida porrigit ora:
Gaudet amans *nunc oscula dat manibusque puellæ.*
Et nunc alludit, viridique exsultat in herbâ:
Nunc latus in fulvis niveum deponit arenis:

20. Quippe *color ejus* est color nivis, quam nec vestigia duri pedis calcavêre, nec aquaticus Auster solvit.

25. Nullæ minæ *sunt* in fronte; nec lumen est formidabile, vultus habet pacem.

NOTÆ.

16. *Trisulcis ignibus.* This epithet, *trisulcis*, is applied to thunderbolts, because they blast, cleave, and burn.

Consider the threefold effect of Jupiter's *trisulc*, to burn, discuss, and terebrate.—BROWN.

Within the grasp
Of thy unconquerable hand is held
Thy minister, the ever-living bolt.
HYMN OF CLEANTHES.

17. *Concutit orbem:* shakes the world.

Thy sacred thunders shake the blest abodes,
The shining regions of the immortal gods;
Thy power divine the flaming lightning shrouds
With dark investiture in fluid clouds.
'Tis thine to brandish thunders strong and dire,
To scatter storms and dreadful darts of fire;
With waving flames involving all around,
And bolts of thunder of tremendous sound.
Rapid, ethereal bolt, descending fire
The earth, all-parent, trembles at thy ire;
The sea, all-shining, and each beast, that hears
The sound terrific, with dread horror fears.
HYMN OF ORPHEUS TO JUPITER.

18. *Tauri faciem:* the form of a bull.

To show the rage
Of Hera, and the virgin's mind engage,
To draw her eyes, and her attention claim,
He hid his godhead, and a bull became.
MOSCHUS.

19. *Mugit:* he lows.

Softly he lowed; no lowing of a brute
It seemed, but murmur of Mygdonian flute.
MOSCHUS.

20. *Color nivis:* the color of snow. Moschus, on the contrary, describes his color as yellow:

His body all a yellow hue did own,
But a white circle in his forehead shone.
IDYL ii.

21. *Neq solvit.* When snow begins to melt it takes a leaden color.

But beautiful and fair as unsunned snow.
ANON.

22. *Toris extant:* stands out with brawn. The necks of bulls have great ridges of heavy muscle, which indicate remarkable strength. So Virgil, in speaking of a horse:

Luxuriatque toris animosum pectus.
GEORGIC iii. 81.

22. *Palearia pendent:* his dewlap hangs down. The flesh that hangs from the throat and neck of oxen, like a ruffle.

Et crurum tenus a mento palearia pendent.
VIRGIL.

25. *Nullæ minæ.* The corrugations in the forehead of the bull are well known, and give him a terrible aspect. In the brow of this bull were no wrinkles.

25. *Nec formidabile lumen:* nor was his eye frightful. So Moschus:

His sparkling eyes with love's soft lustre gleamed;
His arched horns like Dian's crescent seemed.
IDYL ii.

28. *Contingere:* to touch him.

He came into the meadow, nor the sight
Fluttered the virgins into sudden flight:
But they desired *to touch* and see him near.
MOSCHUS.

29. *Flores porrigit:* offers flowers. Europa was gathering flowers when she was carried off by Jupiter; and Proserpine was employed in like manner when seized by Pluto.

Nuper in pratis studiosa florum, et
Debitæ Nymphis opifex coronæ.—HORACE.

30. *Oscula dat:* kisses her hands.

Before Europa's feet he halted meek,
Licked her fair neck, and eke her rosy cheek.
MOSCHUS.

32. *Latus deponit:* lays his side in the grass.

Paulatimque metu demto, modò pectora præbet
Virginea plaudenda manu ; modò cornua sertis
Impedienda novis. Ausa est quoque regia virgo,
Nescia quem premeret, tergo considere tauri.
Cum Deus à terra, siccoque à littore, sensim
Falsa pedum primis vestigia ponit in undis.
Inde abit ulteriùs, mediique per æquora ponti

35. Regia virgo nescia quem premeret, ausa est quoque considere tergo tauri

NOTÆ.

Down on his knees he slunk; and first her eyed,
And then his back, as asking her to ride.
MOSCHUS.

34. *Plaudenda:* to be patted.

Et plausæ sonitum cervicis amare.
VIRGIL, Georgic iii.

36. *Nescia quem premeret:* ignorant whom she pressed. Dido, in like manner, when pressing Cupid to her bosom, is ignorant of the deity that is plotting her ruin:

Inscia Dido,
Insideat quantus miseræ deus.
VIRGIL, Æneid i.

36. *Tergo considere.* She dared to sit on his back. This scene is beautifully described by Moschus:

The long-haired maidens she began to call:
"Come, let us ride, his back will hold us all,
E'en as a ship; a bull, unlike the rest,
As if a human heart was in his breast,
He gentle is, and tractable and meek,
And wants but voice his gentleness to speak.
IDYL ii.

38. *Falsa vestigia:* the false footsteps. They are called *false*, because he was not a real bull; also, because they are employed in practising an imposition upon the maiden.

She said, and mounted smiling, but before
Another did, he bounded for the shore.
The royal virgin struck with infant fear,
Stretched out her hands, and called her playmates dear;
But how could they the ravished princess reach?
He, like a dolphin, pushed out from the beach.
MOSCHUS.

40. *Pavet hæc:* she is afraid. So Horace:

Sic et Europe niveum doloso
Credidit tauro latus, et scatentem
Belluis pontum mediasque frandes
Palluit audax.—LIB. III. Od. 27.

40. *Littus respicit:* she looks back to the shore.

She turned her eyes to the fading strand
That she ne'er would gaze on more.—ANON.

41. *Dextrâ cornu:* with her right hand she holds his horn. It is very evident, that Ovid has closely imitated the Europa of Moschus, and especially at the close of the Fable. Horace, also, has followed the Greek poet very closely.

From their sea-hollows swift the Nereids rose,
Seated on seals, and did his train compose;
Poseidon went before, and smooth did make
The path of waters for his brother's sake;
Around their king, in close array, did keep
The loud-voiced Tritons, minstrels of the deep,
And with their conchs proclaimed the nuptial song.
But on Jove's bull-back, as she rode along,
The maid with one hand grasped his branching horn,
The flowing robe, that did her form adorn,
Raised with the other hand, and tried to save
From the salt moisture of the saucy wave;
Her robe, inflated by the wanton breeze,
Seemed like a ship's sail hovering o'er the seas.
MOSCHUS, Idyl ii.

Lucian, in his Dialogues of Marine Deities, has also copied Moschus very closely, though, according to his custom, he has thrown an air of the burlesque over the whole. His description would afford a painter a subject for rich and splendid delineation.

ZEPHYRUS. No; never have I beheld such a brilliant scene upon the ocean since I first began to blow! Did not you see it, Southwind?

NOTUS. What scene are you speaking of, Zephyr? Who were the performers?

ZEPHYRUS. You have missed a sight, the like of which may never be seen again.

NOTUS. I had business to do on the Red sea, and then to blow through the whole coast of India: I therefore understand nothing about what you are talking of.

ZEPHYRUS. You know Agenor, at Sidon?

NOTUS. The father of Europa? Certainly; why do you ask?

ZEPHYRUS. What I have to relate concerns that same Europa.

NOTUS. May be, that Jupiter is in love with her? That I knew long ago.

ZEPHYRUS. That he is her lover, you know: hear now what were the consequences. Europa, with a number of girls of her own age, had come down to the shore to divert themselves in juvenile sports. Unexpectedly, Jupiter presented himself in the shape of an amazingly fine bull, and mingled in their pastime; he was all over white, had horns gracefully turned back, and a lovely leering eye, leaped and capered about the shore as if maddened with joy, and lowed so amiably, that it was a pleasure to hear it. Emboldened by this, the young Europa took the fancy to get on his back. But no sooner was Jupiter aware that she was firmly seated, than he ran off full stretch to the sea, and swam away with her. The good girl, dreadfully frightened at her situation, as well she might, grasped hold with her left hand of one of his horns, to prevent herself from falling off, while with the other she drew her veil about her, which was fluttering in the air.

NOTUS. To see Jupiter, in the shape of an ox, swimming away with his charmer on his back. Then you had, indeed, a curious and pleasant spectacle, Zephyr!

Fert prædam. Pavet hæc; littusque ablata relictum
Respicit: et dextrâ cornu tenet; altera dorso
Imposita est: tremulæ sinuantur flamine vestes.

NOTÆ.

Zephyrus. Oh! what now ensued was still pleasanter! In an instant, the sea drew, as it were, a carpet o'er its waves, and became as smooth and unruffled as a meadow. We all held our breaths, and followed as silent spectators at a distance. Before them, flew myriads of cupids, so near to the surface, that sometimes their toes feathered the waters, having torches in their hands, and chanting hymeneals. The Nereids, rising from the water, mostly half naked, rode upon the backs of dolphins on either side, and clapped their hands for joy. The Tritons, also, and the other inhabitants of the sea, that were not of frightful aspect, danced around the lovely maid. Aye, Neptune himself had ascended his car, with Amphitrite by his side, and exultingly went before, as if to smooth the way for his swimming brother. And, that nothing might be wanting, a couple of vigorous Tritons bore the goddess of love, recumbent in her shell, strewing flowers of every kind upon the bride. It was one continued procession from the coast of Phenicia quite to Crete. They had scarcely landed on that island, when away went the bull, and Jupiter, in his own form, taking Europa by the hand, led her, glowing with a delicious blush, and hardly daring to open her eyes, to the Dictaen cave. This done, we all retired, some this way, and some that upon the sea, and set about blowing and blustering as usual.—Dialogues of Marine Deities.

QUÆSTIONES.

Whither did Mercury go after the punishment of Agraulos?
For what purpose?
With whom was Jupiter in love?
Into what did he transform himself?
Was Europa at first fearful of him?
Did his gentleness overcome her timidity?
Did she venture to sit upon him?
What did he do then?
Was she affrighted?
How is the fable to be explained?
Were virgins often carried off in ancient times?
What writers speak of the rape of Europa?
Did princes often assume the names of the gods to give dignity to their pretensions?
Who was Asterius?
Who was Picus?
Were Asterius, Picus, and the Cretan Jupiter probably all the same individual?
How, then, is the transformation into a bull to be regarded?
How would some others explain the Fable?

P. OVIDII NASONIS

METAMORPHOSEON.

LIBER III.

ARGUMENTUM.

Jupiter carries Europa to Crete, and resumes his true form, and makes himself known to her. Agenor sends his son, Cadmus, in quest of Europa, and orders him not to return home, unless he recover her. Finding the search fruitless, Cadmus consults Apollo where he shall fix his residence, and is directed by a heifer to the spot where he is to found a city. About to return thanks to the gods by a sacrifice, he sends his companions to a fountain for water, when they are all devoured by the dragon that guards it. Cadmus arrives and slays the dragon, and at the command of Minerva sows the teeth of the serpent in the earth, from which rise armed men, a part of whom assist him in building Thebes.

Cadmus now becomes happy, though in exile, until his grandson, Actæon, is changed into a stag by Diana, (because surprised by him while bathing,) and is afterwards devoured by his own dogs. Juno rejoices in this calamity of the house of Agenor, and now contemplates the destruction of Semele, the daughter of Cadmus, who had become a favorite of Jupiter. Assuming the form of Beroë, the nurse of Semele, she persuades her to ask Jupiter to visit her, attended by all the insignia of his majesty. He consents, and Semele is consumed to ashes ; but her son, Bacchus, is rescued from destruction.

Tiresias, afterwards a famous prophet, delivers his first oracle in the case of Narcissus, a beautiful youth, who, slighting Echo and other nymphs that loved him, pines away with love of himself. Pentheus treats the prophet with indignity, when the old man declares the horrible fate that awaits him when Bacchus shall visit Thebes. Bacchus comes to Thebes with his attendants, when Pentheus seizes Acœtes, one of them, who gives an account of his own attachment to the new god, and of the transformation of the Tyrian sailors to dolphins. After this, Pentheus goes to Cithæron to behold the rites of Bacchus with sacrilegious eyes, when he is torn to pieces by the Bacchanals.

FABULA I.

CADMUS DRACONEM INTERFICIT.

Guided to the spot where he is to found a city, Cadmus is actuated by gratitude to offer sacrifice to the gods, and sends his companions to bring water for that purpose. These are devoured by the Dragon that guards the fountain. Cadmus goes to look after them, and finding their dead bodies, encounters the Dragon, and slays him after a desperate conflict.

EXPLICATIO.

The Dragon is an animal remarkable for its keenness of sight, and its deadly nature. Hence it has been the fabled guardian of all important places, and precious treasures, such as the Gardens of the Hesperides, the Golden Fleece, and the Fountain of Mars. It is therefore to be considered a careful and powerful leader, who has vigilance to watch over, and prowess to defend whatever is committed to his guardianship. In this Fable, we must regard the Dragon as a powerful chieftain, perhaps the prince who held Bœotia at the time that Cadmus came to the country. As he was sacred to Mars, it is evident that he was devoted to military pursuits. Some have imagined that his name was Dercyllus; and, hence, the fiction of his being a dragon.

When Cadmus left Phœnicia to look after his sister, as is fabled, which probably means some emigration from Asia, there is no doubt that he led a considerable colony with him, for the purpose of settling in some foreign country. After overrunning Greece, and coming to Bœotia, it is likely that he met with considerable opposition from the prince of that country, and lost many of his followers in different engagements. If the forces of the chieftain lay concealed in an extensive forest, and near a fountain of water, and a part of the followers of Cadmus fell into the ambuscade, and were cut off; or, if they were attacked and discomfited while going for water, ample historical grounds would exist for the foundation of the fable. By the arrival of Cadmus, his contest with the dragon, and his triumph over him, we are to understand that the Phœnician leader brought up a second party, to support the first, and avenge the death of those who had fallen in battle; and, that he succeeded in destroying the forces of the Bœotians, and probably killed their leader.

The imagination of the poet has thus increased the interest of the subject, by describing the conflict of the two chieftains and their adherents, not as an ordinary contest; but, by representing one as a dragon, has invested the deeds of heroism with a higher and miraculous interest. Spenser, in his Faerie Queene, has drawn largely upon this Fable for the description of the contest of his Red-cross Knight with the Dragon, as will appear in the different extracts which we have made from that poem.

AMQUE Deus positâ fallacis imagine tauri,
Se confessus erat: Dictæaque rura tenebat.
Cùm pater ignarus, Cadmo perquirere raptam
Imperat: et pœnam, si non invenerit, addit,
Exilium, facto pius, et sceleratus eodem.
Orbe pererrato (quis enim deprêndere possit
Furta Jovis?) profugus patriamque iramque parentis
Vitat Agenorides; Phœbique oracula supplex

NOTÆ.

2. *Confessus erat:* had made himself known. So Virgil:

> Alma Venus confessa Deam, qualisque videri
> Cœlicolis, et quanta solet.—ÆNEID ii.

> To her the horned bull with accents clear:—
> "Take courage virgin! nor the billow fear;
> The seeming bull is Zeus; for I, with ease,
> Can take, at will, whatever form I please:
> My fond desire for thy sweet beauty gave
> To me this shape—my footstep to the wave."—MOSCHUS's EUROPA.

2. *Dictæaque rura:* the Cretan fields, by metonymy; for Dicte is a mountain of Crete.

> And instantly they were in Crete: his own
> Form Zeus put on—and off her virgin zone.
> Strewed the glad bed the Hours, of joy profuse;
> The whilom virgin was the bride of Zeus.
> MOSCHUS.

3. *Cadmo.* The son of Agenor, and brother of Europa. He was not the only one sent out, for, according to Hyginus, fable 178, Phœnix, another brother, was sent out, who settled Phœnicia; and Cilix, who settled Cilicia.

5. *Facto eodem:* by the same deed. He was pious towards his daughter, but unnatural to his son.

6. *Orbe pererrato:* having wandered over the world. Thus Virgil:

> Magna pererrato statues quæ denique ponto.
> ÆNEID ii.

8. *Agenorides.* Cadmus, the son of Agenor.

8. *Phœbi oracula.* The oracle of Apollo,

Consulit; et, quæ sit tellus habitanda, requirit.
Bos tibi, Phœbus ait, solis occurret in arvis,
Nullum passa jugum, curvique immunis aratri.
Hâc duce carpe vias; et, quâ requieverit herbâ,
Mœnia fac condas; Bœotiaque illa vocato.
Vix bene Castalio Cadmus descenderat antro:
Incustoditam lentè videt ire juvencam,
Nullum servitii signum cervice gerentem.
Subsequitur, pressoque legit vestigia gressu;
Auctoremque viæ Phœbum taciturnus adorat.
Jam vada Cephisi, Panopesque evaserat arva:
Bos stetit; et, tollens spatiosam cornibus altis
Ad cœlum frontem, mugitibus impulit auras.
Atque ita, respiciens comites sua terga sequentes,
Procubuit; tenerâque latus submisit in herbâ.
Cadmus agit grates; peregrinæque oscula terræ
Figit; et ignotos montes agrosque salutat.
Sacra Jovi facturus erat; jubet ire ministros,
Et petere è vivis libandas fontibus undas.
Sylva vetus stabat, nullâ violata securi.
Est specus in medio, virgis ac vimine densus,
Efficiens humilem lapidum compagibus arcum,
Uberibus fœcundus aquis: hoc conditus antro

10. Phœbus ait, Bos passa nullum jugum, immunisque curvi aratri, occurret ubi solis arvis.

14. Cadmus vix bene descenderat Castalio antro, cùm videt juvencam incustoditam, gerentem nullum signum servitii cervice, ire lentè.

24. Cadmus agit grates, figitque oscula peregrinæ terræ: et salutat montes agrosque ignotos.

29. Specus est in medio, densus virgis ac vimine, efficiens humilem arcum com-

NOTÆ.

which was at Delphi. It is always proper in any great undertaking to ask counsel of Heaven.

10. *Bos occurret:* a heifer shall meet thee.

When Cadmus from the Tyrian strand
Arriving, trod this destined land,
Heaven-taught, the heifer led his way,
Till down to willing rest she lay
Marking his future seat.—EURIPIDES.

11. *Immunis aratri:* free from the plough; that had never drawn the plough.

13. *Bœotia.* Bœotian. These walls were to be so called from βοῦς, *of the heifer.* Thebes, the city which Cadmus built, had its name from *Thebe*, which, in the Syriac tongue, signifies *a heifer.*

14. *Castalio antro:* the Castalian cave. It is here used by metonomy for the Delphic cave; for Castalius was a mountain, and a fount between Delphi and Parnassus.

17. *Presso gressu:* with slackened speed.

19. *Cephisi.* Cephisus, a river that rises at Lilæa, in Phocis, and, after passing at the north of Delphi, enters Bœotia, where it flows into the lake Copais.

19. *Panopes.* A city of Phocis.

22. *Comites.* Cadmus and his friends, who were following her.

24. *Agit grates.* He gives thanks to Apollo, who had been the author of his ourney.

25. *Agros salutat.* It was customary for strangers on first coming to any new place, to adore the *genius* that presided over it. Thus Virgil:

Multa movens animo Nymphas venerabar agrestes,
Gradivumque patrem, Geticis qui præsidet arvis.—ÆNEID iii.

Satan, in like manner, when he enters Pandemonium, salutes his future gloomy abode:

Hail, horrors! hail,
Infernal world! and thou, profoundest Hell,
Receive thy new possessor!—one who brings
A mind not to be changed by place or time.
MILTON.

27. *E vivis fontibus.* Water was necessary as a sign of purification in all sacrifices, and was taken in all cases from running streams.

27. *Libandas:* to be offered in libation.

28. *Sylva vetus:* an ancient forest.

Gave the tall, ancient forest to the axe.
THOMSON.

28. *Nullâ violata:* violated by no axe.

A venerable wood
That long exempted from the axe had stood.
STATIUS'S THEBAID.

31. *Hoc conditus:* hid in this cavern.

A speckled serpent, terrible, and vast,
Gorged with blood-banquets, trailing her huge folds
Deep in the hollows of the blessed earth.
There in the uttermost depth her cavern is
Beneath a vaulted rock.—HESIOD.

Martius anguis erat, cristis præsignis et auro ;
Igne micant oculi ; corpus tumet omne veneno ;
Tresque vibrant linguæ ; triplici stant ordine dentes.
Quem postquam Tyriâ lucum de gente profecti
Infausto tetigêre gradu ; demissaque in undas
Urna dedit sonitum ; longo caput extulit antro
Cœruleus serpens ; horrendaque sibila misit
Effluxêre urnæ manibus : sanguisque reliquit
Corpus, et attonitos subitus tremor occupat artus.
Ille volubilibus squamosos nexibus orbes
Torquet, et immensos saltu sinuatur in arcus :
Ac, mediâ plus parte leves erectus in auras,
Despicit omne nemus ; tantoque est corpore, quanto
Si totum spectes, geminas qui separat Arctos.
Nec mora : Phœnicas, (sive illi tela parabant,
Sive fugam ; sive ipse timor prohibebat utrumque)
Occupat ; hos morsu, longis complexibus illos,
Hos necat afflatos funesti tabe veneni.
Fecerat exiguas jam Sol altissimus umbras :
Quæ mora sit sociis miratur Agenore natus,
Vestigatque viros. Tegimen direpta leoni

pagibus lapidum, et fœcundus uberibus aquis.

35. Quem lucum postquam *illi* profecti de gente Tyria tetigêre infausto gradu; urnaque demissa in undas dedit sonitum.

40. Urnæ effluxêre manibus, sanguisque reliquit corpus, et subitus tremor occupat attonitos artus.

46. Nec *est* mora: occupat Phœnicas; (sive illi parabant tela, sive fugam, sive ipse timor prohibebat utrumque) necat*que* hos morsu, illos longis complexibus; hos afflatos tabe funesti venenit.

NOTÆ.

32. *Martius anguis:* a serpent sacred to Mars.

32. *Cristis præsignis:* remarkable for his crest.

Three rows of teeth his mouth expanded shows,
And from his *crest* terrific glories rose.
STATIUS'S THEBAID.

33. *Tumet veneno:* is swollen with poison. So Spenser, in describing the dragon:

Approaching nigh, he reared high afore
His body monstrous, horrible, and vaste;
Which, to increase his wondrous greatnes more.
Was swolen with wrath and poyson, and with bloody gore.—FAERIE QUEENE.

A dragon there in scales of gold
Around his fiery eyeballs rolled,
By Mars assigned that humid shade,
To guard the green extended glade,
And silver-streaming tide.—EURIPIDES.

34. *Tres linguæ.* The serpent had not three tongues; but the vibrations of its tongue were so quick, that it appeared to be three tongues.

And while, with threatening tongue,
And deathful jaws erect, the monster curls
His flaming crest, all other thirst appalled,
Or shivering flies, or check'd, at distance stands.
THOMSON.

34. *Triplici in ordine:* in a triple row.

And, that more wondrous was, in either jaw
Three ranckes of yron teeth, enraunged were,
In which yert trickling blood, and gobbets raw,
Of late devoured bodies did appeare.
SPENSER'S FAERIE QUEENE.

35. *Tyria.* The companions of Cadmus from Tyre, a city of Phœnicia.

39. *Effluxêre urnæ.* The urns which they had taken to bring water in, fell from their hands with fear.

39. *Sanguis reliquit.* In cases of great fright, it is usual for the blood to forsake the extremities of the body and rush to the heart.

40. *Attonitos artus:* their affrighted limbs.

41. *Squamosos orbes:* scaly orbs. Serpents wreathe their tail into spires. Thus in Virgil:

Immensis orbibus angues
Incumbunt pelago, pariterque ad litora tendunt.
ÆNEID ii. 204.

Lo! the green serpent, from his dark abode,
Which even Imagination fears to tread,
At noon forth issuing, gathers up his train
In orbs immense.—THOMSON.

42. *Sinuatur:* is bent.

44. *Despicit nemus:* overlooks the grove.

45. *Qui separat.* He is as large as the serpent which lies between the constellations of the Greater Bear and Lesser Bear.

Vast as the starry Serpent, that on high
Tracks the clear ether, and divides the sky;
And southward winding from the Northern Wain,
Shoots to remoter spheres its glittering train.
STATIUS.

Here the vast Dragon twines
Between the Bears, and like a river winds.
VIRGIL, Georgic i.

46. *Prohibebat utrumque:* prevented both; viz. flight, and the use of weapons.

50. *Exiguas umbras.* As the sun is nearly vertical at noon, the shades are, in consequence very small.

52. *Tegimen.* The different heroes of

Pellis erat; telum splendenti lancea ferro,
Et jaculum; teloque animus præstantior omni.
Ut nemus intravit, lethataque corpora vidit,
Victoremque supra spatiosi corporis hostem
Tristia sanguineâ lambentem vulnera linguâ:
Aut ultor vestræ, fidissima corpora, mortis,
Aut comes, inquit, ero. Dixit: dextrâque molarem
Sustulit, et magnum magno conanime misit.
Illius impulsu cum turribus ardua celsis
Mœnia mota forent; serpens sine vulnere mansit.
Loricæque modo squamis defensus, et atræ
Duritiâ pellis, validos cute reppulit ictus.
At non duritiâ jaculum quoque vincit eâdem;
Quod medio lentæ fixum curvamine spinæ
Constitit; et toto descendit in ilia ferro.
Ille, dolore ferox, caput in sua terga retorsit,
Vulneraque adspexit: fixumque hastile momordit.
Idque, ubi vi multâ partem labefecit in omnem,
Vix tergo eripuit; ferrum tamen ossibus hæret.
Tum verò, postquam solitas accessit ad iras

61. Mœnia ardua cum celsis turribus forent mota impulsu illius.

68. Ille ferox dolore retorsit caput in sua terga, adspexitque vulnera, momorditque fixum hastile.

NOTÆ.

antiquity wore skins of lions and bears for a protection in hunting and in battle.

Dat Niso Mnestheus pellem, horrentisque leonis
Exuvias: galeam fidus permutat Alethes.
Statius's Thebaid.

54. *Animus.* A courageous spirit is the most certain defence.

56. *Spatiosi corporis:* of huge body.

59. *Molarem:* a millstone; a stone large enough for a millstone. This is a strong hyperbole. Different heroes, on the loss of their weapons, have used this means of offensive war. Thus Diomed, in Homer:

Tydides raised a stone,
With his one hand, of wondrous weight, and poured it mainly on
The hip of Anchisiades, wherein the joint doth move.—Iliad v.

In like manner, Statius represents his hero, Tydeus, in the fifth book of the Thebaid, as throwing a stone of immense weight. So Turnus, in the twelfth book of the Æneid of Virgil.

Him, as with pious haste he came
To draw the purifying stream,
Dauntless the Tyrian chief repress'd;
Dashed with a rock his sanguine crest,
And crushed his scaly pride.
Euripides.

60. *Magno conanime:* with mighty effort.

62. *Sine vulnere:* without a wound.

But the idle stroke yet back recoyled in vaine,
And found no place his deadly point to rest.
Spenser.

First stoops Hippomedon, and from the fields
Heaved with vast force, a rocky fragment wields.
As when by vast machines a ponderous stone
Descending on some hostile gate is thrown;
Thus fell the craggy rock, but fell in vain.
Statius's Thebaid.

63. *Loricæ modo:* like a coat of mail. So Spenser, in describing the conflict of the Knight with the Dragon:

And over all with brazen scales was armed,
Like plated cote of steele, so couched neare
That nought mote pierce; ne might his corse be harmed
With dint of sword, nor push of pointed speare.
Faerie Queene.

65. *Non vincit:* does not overcome; does not repel.

Though late in vain assailed my keener dart,
Shall through thy scales a fatal wound impart.
Statius's Thebaid.

66. *Medio curvamine:* in the mid curvature.

67. *Toto ferro:* with the entire iron; with the whole iron point. So Spenser:

The steely head stuck fast still in his flesh,
Till with his cruel clawes he snatcht the wood,
And quite asunder broke: forth flowed fresh
A gushing river of blacke gory blood,
That drowned all the land, whereon he stood.
Faerie Queene.

68. *Retorsit:* shot back. There is great rapidity of motion expressed by the use of this word.

69. *Hostile momordit:* champed the spear. This shows the rage into which the wound had excited him.

70. *Labefecit:* loosened the weapon.

71. *Tergo eripuit:* tore it from his back.

The furious monster, unappalled with pain,
In rapid mazes bounds along the plain.
Then, wrenched the javelin from his bleeding head.—Statius's Thebaid.

72. *Solitas ad iras.* His accustomed anger; his usual fierceness. In like manner, the Dragon, described by Spenser, rages more fiercely after he is wounded:

Plaga recens, plenis tumuerunt guttura venis;
Spumaque pestiferos circumfluit albida rictus;
Terraque rasa sonat squamis; quique halitus exit
Ore niger Stygio, vitiatas inficit auras.
Ipse modò immensum spiris facientibus orbem
Cingitur: interdum longâ trabe rectior exit:
Impete nunc vasto, ceu concitus imbribus amnis,
Fertur; et obstantes proturbat pectore sylvas.
Cedit Agenorides paullùm; spolioque leonis
Sustinet incursus; instantiaque ora retardat
Cuspide prætentâ. Furit ille; et inania duro
Vulnera dat ferro; figitque in acumine dentes.
Jamque venenifero sanguis manare palato
Cœperat; et virides aspergine tinxerat herbas:
Sed leve vulnus erat; quia se retrahebat ab ictu;
Læsaque colla dabat retrò; plagamque sedere
Cedendo arcebat, nec longiùs ire sinebat.
Donec Agenorides conjectum in gutture ferrum
Usque sequens pressit; dum retrò quercus eunti
Obstitit; et fixa est pariter cum robore cervix.
Pondere serpentis curvata est arbor, et imæ

77. Ipse modo cingitur spiris facientibus immensum orbem: interdum exit rectior longâ trabe.

87. Sed vulnus erat leve, quia retrahebat se ab ictu, debatque læsa colla retro, cedendoque arcebat plagum sedere, nec sinebat ire longius.

NOTÆ.

Trebly augmented was his furious mood
With bitter sence of his deepe rooted ill,
That flames of fire he threw forth from his large nostril.—FAERIE QUEENE.

73. *Tumuerunt guttura.* The heads, and even the bodies of many serpents, swell when they are enraged.

75. *Terra rasa:* the earth scraped by his scales sounds. So Spenser:

Which, as an eagle, seeing prey appeare,
His aery plumes doth rowze full rudely dight;
So shaked he, that horror was to heare:
For, as the clashing of an armor bright,
Such noyse his rowzed scales did send into the knight.—FAERIE QUEENE.

76. *Stygio ore:* from his Stygian mouth; from his infernal mouth.

But his most hideous head my tongue to tell
Does tremble; for his deepe devouring jaws
Wyde gaped, like the griesly mouth of hell,
Through which into his darke abysse all ravin fell.—SPENSER.

76. *Inficit auras:* infects the air.

Which to increase, and all at once to kill,
A cloud of smoothering smoke, and sulphure seare;
Out of his stinking gorge forth steemed still,
That all the ayre about with smoke and stench did fill.—SPENSER.

78. *Exit:* goes out; unfolds himself.

81. *Cedit Agenorides.* The son of Agenor fell back a little, to avoid the terrible onset of the serpent. So in Spenser, the Red-cross Knight is dismayed at the advance of the Dragon:

So dreadfully he towards him did pass,
Forelifting up aloft his speckled breast,
And often bounding on the bruised grass,
As for great joyance of his new-come guest.
Eftsoones he gan adance his haughty crest;
As chauffed bore his bristles doth upreare;
And shoke his scales to battaile ready drest,
That made the Red-crosse Knight nigh quake for feare.—FAERIE QUEENE.

81. *Spolio leonis.* The lion skin was used in conflict as a defence to the body, after the manner of the Grecian *chlamys*.

82. *Ora retardat:* stops his mouth. Spenser represents his hero as thrusting his spear into the mouth of the Dragon, and thus killing him:

And in his first encounter, gaping wyde,
He thought at once him to have swallowed quight,
And rusht upon him with outragious pryde;
Who him rencounting fierce as hauke in flight,
Perforce rebutted back; the weapon bright
Taking advantage of his open jaw
Ran through his mouth with so importune might,
That deepe emperst his darksome hollow maw,
And, back retyrd, his life-blood forth withall did draw.—FAERIE QUEENE.

86. *Aspergine.* With the sprinkling of blood.

Swift through his gaping jaw the javelin glides,
And the rough texture of his tongue divides;
The point was seen above his crested head,
Then stains the ground with gory filth dispread.
STATIUS'S THEBAID.

87. *Leve vulnus.* The wound was a slight one, because the serpent drew back his head from the spear.

91. *Usque sequens:* still following him up.

92. *Eunti obstitit.* Opposed the serpent as he fell back.

Parte flagellari gemuit sua robora caudæ.
Dum spatium victor victi considerat hostis;
Vox subitò audita est: (neque erat cognoscere promptum
Unde; sed audita est) Quid, Agenore nate, peremptum
Serpentem spectas? et tu spectabere serpens.
Ille diu pavidus, pariter cum mente colorem
Perdiderat; gelidoque comæ terrore rigebant.

96. Neque erat promptum cognoscere unde, sed audita est Quid, nate Agenore, spectas serpentem peremptum? Et tu spectabere serpens.

NOTÆ.

94. *Flagellari.* The tree was lashed by the tail of the serpent. In Spenser's Faerie Queene, the Dragon beats the air, and overturns the forest and rocks that are around:

Then gan he tosse aloft his stretched traine,
And therewith scourge the buxom aire sa sore,
That to his force to yielden it was faine;
Ne ought his sturdy strokes might stand afore,
That high trees overthrew, and rocks in pieces tore.—BOOK I. Canto xi.

94. *Sua robora:* its wood; its trunk.

94. *Gemuit.* The oak groaned beneath the weight of his huge body.

So downe he fell, and forth his life did breathe
That vanisht into smoke and cloudës swift;
So downe he fell, that th' earth him underneath
Did grone, as feeble so great load to lift.
SPENSER.

95. *Spatium victi hostis:* the magnitude of his vanquished enemy.

98. *Tu spectaberis.* Thou shalt be seen in the form of a serpent. This prediction was fulfilled, as related in Lib. IV., Fab. V. Cadmus and his wife, Hermione, by some called Harmonia, were both changed into serpents. According to Euripides, they were metamorphosed into serpents because of their impiety.

BACCHUS. O father, for my state now changed thou seest,
Thou and thy loved Harmonia, who from Mars
Descended, graced thy bed, though mortal, thou
Shall wear a dragon's savage form. With her,
For so the oracle of Jove declares,
Toils after toils revolving shalt thou bear,
Leading barbarians; and with forces vast
Level great towns and many to the ground:
But when the shrine of Phœbus their rude hands
Shall plunder, intercepting their return,
Misfortune shall await them: thee shall Mars
Deliver and Harmonia from the ruin,
And place you in the regions of the blessed.
This, from no mortal father, but from Jove
Descended, Bacchus tells thee; had you known
What prudence is, but you would none of her,
You might have flourished in a prosperous state,
Blessed with the alliance of the son of Jove.
CAD. We have offended; we entreat forgiveness.
BAC. Too late you learn: you would not when you ought.
CAD. We own it; yet thy vengeance is severe.
BAC. Though born a god, I was insulted by you.
CAD. Ill suits the gods frail man's relentless wrath.
BAC. Long since my father Jove thus graced his son.
AGAV. Ah me! it is decreed, unhappy exile.
CAD. Alas, my daughter, in what dreadful ills
Are we all plunged, thy sisters, and thyself.
Unhappy! I shall bear my wretched age
To sojourn with barbarians, fated yet
To lead a mixed barbarian host to Greece.
Harmonia too, my wife, the child of Mars,
Changed to a dragon's savage form, myself
A dragon, to the altars, to the tombs
Of Greece, a chief with many a ported spear
Shall I lead back; and never shall my toils
Know respite; never shall I pass the stream
Of Acheron below, and there find rest.
BACCHÆ.

100. *Comæ rigebant:* his hair became stiff with terror.

Thy knotted and combined locks to part,
And each particular hair to stand on end,
Like quills upon the fretful porcupine.
SHAKSPEARE.

Obstupui steteruntque comæ et vox faucibus hæsit.—VIRGIL.

QUÆSTIONES.

Was Cadmus able to find his sister Europa?

What punishment had his father denounced against him in consequence?

What oracle did Cadmus consult relative to a future residence?

What was to direct him to the place where he was to found a city?

What was he to call the place?

What is the meaning of this?

What is the word Thebæ derived from, and what is its meaning?

Did the heifer direct Cadmus, as foretold by the oracle?

How did Cadmus show his gratitude to the gods?

Whither did he send his men, and for what purpose?

What serpent guarded the fountain?
Did the men succeed in getting water?
What was their fate?
Did Cadmus avenge their death?
Give the account of his conflict with the serpent.
What voice was heard after the serpent was slain?
Was the prophecy ever fulfilled?
What is the character of the dragon?
Why is it fabled to guard the most precious things, and important places?
When we are told that a dragon guards a place, how are we to interpret it?

How are we to regard the serpent, or dragon, of the present fable?
What are we to understand by his being sacred to Mars?
How must we regard the serpent's station in the wood and beside the fountain?
How his devouring the Phœnicians sent by Cadmus?
How are we to regard the contest of Cadmus himself with the dragon?
What modern poet has borrowed from the incidents of this Fable?
Who was Spenser?

FABULA II.

DRACONIS DENTES IN MILITES MUTATI.

By the direction of Minerva, Cadmus sows the teeth of the Dragon in the earth, whence spring armed men. These turn their arms against each other, and fall by mutual slaughter, till one of them throws down his arms, and addresses his brethren, when the battle ceases. The survivors, five in number, assist Cadmus to build Thebes.

EXPLICATIO.

Following the interpretation of the preceding Fable, we are to consider the Dragon as the ruler or chieftain that held sway in Bœotia. As the power of the dragon consists in his teeth, and that of a chief in his soldiery, we must understand by the dragon's teeth the troops of the country. Pallas, the goddess of Wisdom, then, that is, prudence, directs Cadmus to repair the loss of his men, which he had sustained, by sowing the dragon's teeth, and thus raising from the *soil* a crop of men; in other words, to recruit his army by soldiers of the country drawn over to his service. The destruction of their chieftain and many of his soldiers by Cadmus, would show the Bœotians that they had to contend with a superior enemy, and this consideration would induce many of them to accept the advances, and follow the fortunes of Cadmus; whence the soldiers may be said to spring from the buried teeth of the slain Dragon. Another view: the Bœotian states held their deliberations in the temple of Minerva Itonis, and may have determined to raise an army, which afterwards fell into dissensions; hence Minerva may be said to advise the sowing of the Dragon's teeth.

Again, the *myth* may be founded on the burial of the slain Bœotians by Cadmus, and the raising of a new army to avenge their death. If these new troops were first seen by the Phœnician leader while they were ascending an eminence, they would justify the highly poetical fiction of their gradual emerging from the earth; while dissensions among them afterwards would verify the concluding part of the Fable. Some mythologists say Cadmus threw a stone among these earthborn brothers, and thus caused them to slay one another. As the same word, λαός, signifies both a *stone* and *people*, the explanation is, he sent his *people* among the Bœotian troops, and excited them to a civil battle, in which many were slain. By the five soldiers that remained, we are to understand either five leaders, or five divisions of the people.

There is another interpretation of this Fable, which turns upon its verbal peculiarities. In the Phœnician language, the same word signifies either *serpent's-teeth*, or *brass-pointed javelins;* and the word which signifies *five*, signifies also *an army*. Hence, the Greeks, in following the Phœnician annals, represent the Bœotian troops mustered into service by Cadmus, and armed with brass-pointed javelins, as sprung from the teeth of a serpent: and the army drawn to his interest, as five men assisting him to build Thebes.

ECCE viri fautrix, superas delapsa per auras,
Pallas adest: motæque jubet supponere terræ
Vipereos dentes, populi incrementa futuri.
Paret; et, ut presso sulcum patefecit aratro,
Spargit humi jussos, mortalia semina, dentes:
Inde, fide majus, glebæ cœpêre moveri;
Primaque de sulcis acies apparuit hastæ.
Tegmina mox capitum picto nutantia cono;
Mox humeri pectusque, onerataque brachia telis

NOTÆ.

1. *Viri fautrix.* As Minerva was not only the goddess of wisdom, but of valor too, she is properly styled the favorer of man. These virtues enable men to overcome all difficulties.

2. *Motæ terræ:* the ploughed earth.

> Then, at the martial maid's command,
> With his deep ploughshare turns the land,
> The dragon's teeth wide scattering round;
> When sudden, from the furrowed ground
> Embattled hosts arise.—EURIPIDES.

3. *Incrementa:* the seed of a future people. Cadmus now needed men to repair his loss of troops.

5. *Mortalia semina:* human seed. Seed to produce men, not corn. A modern writer, in a spirited poem entitled Seventy-Six, in like manner describes the blood of patriots as producing warriors:

> For though a patriot be o'erthrown,
> The blood that falleth then,
> Springs up—like teeth by Cadmus sown—
> A host of armed men.—W. H. CARPENTER.

6. *Fide majus:* greater than belief; beyond belief.

8. *Tegmina capitum:* the coverings of their heads, viz. their helmets.

8. *Picto cono:* with painted crest. The crest was the upper part of the helmet, where the plume was set.

Existunt, crescitque seges clypeata virorum.
Sic, ubi tolluntur festis aulæa theatris,
Surgere, signa solent; primumque ostendere vultum;
Cætera paulatim: placidoque educta tenore
Tota patent; imoque pedes in margine ponunt.
Territus hoste novo Cadmus capere arma parabat:
Nè cape, de populo, quem terra creaverat, unus
Exclamat; nec te civilibus insere bellis.
Atque ita terrigenis rigido de fratribus unum
Cominus ense ferit: jaculo cadit eminus ipse.
Hic quoque, qui leto dederat, non longiùs illo
Vivit, et exspirat, modò quas acceperat, auras:
Exemploque pari furit omnis turba; suoque
Marte cadunt subiti per mutua vulnera fratres.
Jamque brevis spatium vitæ sortita juventus
Sanguineam trepido plangebant pectore matrem;
Quinque superstitibus: quorum fuit unus Echion:
Is sua jecit humi, monitu Tritonidis, arma;
Fraternæque fidem pacis petiitque deditque.
Hos operis comites habuit Sidonius hospes,
Cùm posuit jussam Phœbeis sortibus urbem.

11. Sic ubi aulæa tolluntur festis theatris, signa solent surgere; primumque ostendere vultum, paulatim cætera: totoque educta placido tenore patent.

24. Jamque juventus sortita spatium brevis vitæ, plangebant sanguineam matrem trepido pectore.

NOTÆ.

10. *Seges clypeata:* a shielded crop of men; a crop of shielded men.

Earth, which from the seed produced a crop
Waving with golden helms.—Euripides.

11. *Tolluntur aulæa:* the curtain is raised. On the Roman stage it was customary to let the curtain fall upon the floor (*premere aulæa*) at the beginning of a play, and to raise it up (*tollere aulæa*) at the close of the different acts. In lifting up the curtain from the floor, the figures painted on it would appear as they are here described.

11. *Festis theatris:* in the festal theatres; the theatres on festal days.

12. *Signa:* the figures. The representations of men woven in the curtain.

Vel scena ut versis frontibus, utque
Purpurea intexti tollant aulæa Britanni.
Virgil, Georgic iii.

13. *Placido tenore:* by a gentle tenor.

15. *Hoste novo.* With the men just produced from the soil.

17. *Nec te insere:* nor meddle yourself.

17. *Civilibus bellis.* Of all calamities, civil wars are the most distressing, in which the bonds of a common nationality, and even of friendship and brotherhood, are rent asunder.

18. *Terrigenis fratribus:* earthborn brothers. The people just sprung from the earth.

21. *Auras:* the breath of life.

22. *Suoque marte:* by their own slaughter. *Mars* is here put for *bellum* by metonymy.

But Slaughter's iron arm again
Consigns them to their native plain;
And their loved earth, that to the day
Show'd them in heaven's ethereal ray,
With streaming crimson dies.
Euripides.

25. *Plangebant matrem:* beat their mother. They lay palpitating on the earth.

26. *Quinque superstitibus.* In the Phœnician language, the same word that means *five* also means *army.* In this latter sense we must regard it.

26. *Echion.* Apollodorus gives the names of the five persons. They must either be regarded as leaders of the Bœotian army, or as divisions of it. Their names were Echion, *viper:* Udæus, *watery;* Hyperenor, *mighty;* and Pelorus, *vast.* Taking the latter view, we might consider Echion as representing that part of the army which had belonged to the chieftain; Udæus as that part bordering upon the sea, or Copaic lake: Hyperenor as a division noted for its bravery; and Pelorus one distinguished for stature, or for numbers.

28. *Fraternæ pacis:* of fraternal peace.

Oh sheathe your swords, my friends, contend no more,
Nor stain your impious arms with kindred gore.
Statius.

29. *Sidonius hospes:* the Sidonian stranger, viz. Cadmus.

30. *Phœbeis sortibus.* By the oracle of Apollo, which was given by lots.

QUÆSTIONES.

Why was Minerva said to advise Cadmus to sow the serpent's teeth?

What do we understand by the serpent?

How are we to consider his teeth?

What is the meaning of raising a crop of armed men from the earth?

How might the burial of the Bœotian soldiers by Cadmus be considered?

How might he be said to raise armed men from them?

What might give rise to the account of their gradual emergence from the earth?

How are we to interpret the battle of the earthborn brothers?

How must we interpret the stone thrown among them by Cadmus, as related by some mythologists?

Of what verbal interpretation is the Fable susceptible?

Did the Greeks probably adopt the figurative account of the Phœnician annals?

How many men, of the soldiers sprung from the serpent's teeth, are said to survive the battle?

Are we to consider this literally?

How are we to interpret it?

What assistance did they render Cadmus?

FABULA III.

ACTÆON IN CERVUM MUTATUS.

Actæon, the son of Aristæus and Autonoë, overcome with heat, comes to the valley of Sargaphie, where he surprises Diana and her nymphs bathing. Covered with confusion, and resolved to prevent his relation of the accident, she changes him into a stag, when he is torn in pieces by his own dogs.

EXPLICATIO.

This Fable most probably rests upon an historical basis, and records the destruction of Actæon for some interruption of the worship of the goddess Diana. Diodorus Siculus, lib. iv. 81, says, that he attempted to offer violence to the goddess, and was, in consequence, changed into a stag, and devoured by his own dogs; but Euripides says, he was punished because he boasted himself superior to Diana in hunting. Stesichorus relates that he was not changed into a stag, but that the goddess sewed him up in the skin of that beast, and caused his dogs to tear him to pieces. It is possible, that anciently with the worship of Diana, as with that of Minerva, the ceremony of the Bath may have existed, which Actæon with profane eyes may have witnessed; and, in consequence, been driven from the society of men. As the stag is a fearful and timorous animal, Actæon's flight from his pursuers may have given rise to the fabulous transformation. While a wanderer from men, he may have died in solitude, and his dogs may have preyed upon his corse, and hence the fabulous dilaceration while he was alive.

Again, if, after his impiety towards the goddess, he became affected with lunacy, and wandered from the society of men, it might be said he was transformed by Diana, or the Moon, into a stag, which is noted for its timidity. His dogs may have preyed upon him after death, as in the supposition above; or, what is by no means unusual, his dogs may have gone mad during the intense heat of the canicular days, and may have torn their master to pieces. Scaliger says, that various hunters in Corsica have been destroyed thus by their own dogs. Again, he may have been pursued by bloodhounds after his impiety towards Diana.

Some would interpret this Fable morally, by supposing that Actæon, neglecting the pursuit of virtue and heroical deeds, while daily frequenting the woods, and contending with wild beasts, is fabled to put off the nature of man, and to degenerate into a beast; when, impoverished at last by his dogs, he is said to be devoured by them. Palæphatus takes this latter view of the Fable. Others, again, are disposed to regard the destruction of Actæon by his own dogs, as an allegory, in which is set set forth the fact, that his substance was eaten up by the parasites that had caressed and fawned upon him.

JAM stabant Thebæ: poteras jam, Cadme, videri
Exilio felix. Soceri tibi Marsque Venusque
Contigerant: huc adde genus de conjuge tantâ,
Tot natos, natasque, et pignora cara nepotes;
Hos quoque jam juvenes. Sed scilicet ultima semper
Expectanda dies homini: dicique beatus
Ante obitum nemo, supremaque funera debet.

NOTÆ.

1. *Stabant Thebæ:* Thebes stood. The city was now built.

1. *Cadme.* The poet now addresses Cadmus, by way of apostrophe.

2. *Mars Venusque.* Cadmus married Harmonia, or Hermione, the daughter of Venus and Mars. To grace the nuptials, all the gods of Olympus attended, and presented the bride with gifts.

> Yet to his arms
> The queen of love consigned her beauteous daughter
> Harmonia; and from her, to crown his joys,
> Sprung Polydorus.—EURIPIDES.

4. *Tot natos.* The different mythologists mention but one son, Polydore.

4. *Natasque.* Four daughters are mentioned, Agave, Autonoë, Semele, and Ino.

4. *Nepotes.* The grand-children of Cadmus were, Actæon, the son of Autonoë and Aristæus; Bacchus, the son of Semele and Jupiter; Pentheus, the son of Agave and Echion; and Melicerta and Learchus, by Ino and Athamas.

5. *Jam juvenes:* now adult.

5. *Ultima semper.* This sentiment was first uttered by Solon to Crœsus, king of Lydia, when the latter was vaingloriously displaying his riches and power, and considering himself the happiest of men. When conquered afterwards by Cyrus, captured, and tied to a pyre, about to be slain, he recalled to mind the words of Solon, which, in his case, had been oracular:

> Call no man happy till you know the nature of his death: he is, at best, but fortunate. . . . . He who possesses the most advantages, and

Prima nepos inter tot res tibi, Cadme, secundas
Causa fuit, luctûs, alienaque cornua fronti
Addita, vosque canes satiatæ sanguine herili.
At bene si quæras: Fortunæ crimen in illo,
Non scelus invenies: quod enim scelus error habebat?
Mons erat, infectus variarum cæde ferarum:
Jamque dies rerum medias contraxerat umbras;
Et sol ex æquo metâ distabat utrâque;
Cùm juvenis placido per devia lustra vagantes
Participes operum compellat Hyantius ore:
Lina madent, comites, ferrumque cruore ferarum:
Fortunæque dies habuit satis. Altera lucem
Cùm croceis invecta rotis Aurora reducet,
Propositum repetamus opus: nunc Phœbus utraque
Distat idem terrâ; finditque vaporibus arva:
Sistite opus præsens; nodosaque tollite lina.
Jussa viri faciunt; intermittuntque laborem.
Vallis erat, piceis et acutâ densa cupressu,
Nomine Gargaphie, succinctæ sacra Dianæ:
Cujus in extremo est antrum nemorale recessu,
Arte laboratum nullâ; simulaverat artem
Ingenio Natura suo. Nam pumice vivo
Et levibus tophis nativum duxerat arcum.
Fons sonat à dextrâ, tenui perlucidus undâ,
Margine gramineo patulos incinctus hiatus.
Hîc dea sylvarum, venatu fessa, solebat
Virgineos artus liquido perfundere rore.
Quò postquam subiit; Nympharum tradidit uni

8. Nepos fuit Cadme, prima causa luctûs tibi inter tot res secundas

14. Jamque dies contraxerat medias umbras rerum, et sol distabat ex æquo utrâque metâ.

25. Erat vallis densa piceis, et acutâ cupressu, nomine Gargaphie, sacra succinctæ Dianæ.

31. Fons perlucidus sonat à dextra tenui unda, incinctus *quod* patulos hiatus gramineo margine.

NOTÆ.

afterwards leaves the world with composure, he alone, O Crœsus, is entitled to our admiration. It is the part of wisdom to look to the event of things; for the Deity often overwhelms with misery those who have formerly been placed at the summit of felicity.—HERODOTUS, *Clio.*

8. *Nepos.* Actæon, for the story of whose fate the following is preparatory.

9. *Aliena:* foreign; not his own, but those of a stag. The poet here glances at the principal heads of the story.

11. *Fortunæ crimen:* the crime of fortune; the crime of accident.

13. *Mons.* It occurred on Mount Cithæron, as related by Apollodorus and others.

15. *Meta utraque:* from each goal, viz. from the east and the west.

16. *Juvenis Hyantius:* the young Hyantian, viz. Actæon. The Hyantes were a people of Bœotia.

18. *Lina:* the nets. Flax, of which nets are made, is here put for the nets themselves, by metonymy.

19. *Fortunæ satis:* sufficient luck.

20. *Croceis rotis:* in her saffron chariot. *Rota* is put for *currus* by synecdoche. Aurora is said to be drawn in a saffron chariot, because that color is common at sunrise.

21. *Propositum opus:* our purposed labor, viz. hunting.

22. *Idem.* Supply *spatium.* It is evident that *idem* cannot agree in the nominative case with Phœbus, for the first syllable is short.

22. *Findit arva:* cleaves the fields; causes the fields to crack open.

25. *Vallis.* The poet gives a description of the vale and grotto in which Diana and her nymphs were accustomed to refresh themselves at noon. A spot so beautiful was meet for their presence.

26. *Succinctæ Dianæ.* The goddess wore her dress thus, that she might follow in the chase with more convenience.

28. *Simulaverat artem:* had imitated art.

29. *Pumice vivo:* with living pumice; with natural pumice-stone.

30. *Nativum duxerat arcum:* had formed a natural arch.

32. *Margine gramineo:* with a grassy border.

34. *Liquido rore:* with the liquid dew; with the clear water.

Armigeræ jaculum, pharetramque, arcusque retentos.
Altera depositæ subjecit brachia pallæ:
Vincla duæ pedibus demunt. Nam doctior illis
Ismenis Crocale, sparsos per colla capillos
Colligit in nodum; quamvis erat ipsa solutis.
Excipiunt laticem Nipheleque, Hyaleque, Rhanisque,
Et Psecas, et Phiale; funduntque capacibus urnis.
Dumque ibi perluitur solitâ Titania lymphâ;
Ecce nepos Cadmi dilatâ parte laborum,
Per nemus ignotum non certis passibus errans,
Pervenit in lucum: sic illum fata ferebant.
Qui simul intravit rorantia fontibus antra;
Sicut erant, viso, nudæ sua pectora Nymphæ
Percussêre, viro; subitisque ululatibus omne
Implevêre nemus: circumfusæque Dianam
Corporibus texêre suis. Tamen altior illis
Ipsa dea est, colloque tenus supereminet omnes.

38. Nam Ismenis Crocale doctior illis, colligit in nodum capillos sparsos per colla; quamvis ipsa erat *capillis* solutis.

44. Ecce nepos Cadmi, parte laborum dilatâ, (errans non certis passibus per ignotum nemus,) pervenit in lucum.

50. Circumfusæque, texere Dianam suis corporibus.

NOTÆ.

37. *Subjecit brachia:* laid her arms under her cloak; received her cloak in her arms.

38. *Vincla:* her sandals.

39. *Ismenis Crocale:* the Ismenian Crocale. She was the daughter of Ismenus, a river of Bœotia. The name is derived from κρόκη, *a pebble.*

41. *Excipiunt laticem:* take the cup, viz. the water in cups.

41. *Niphele.* The name of this nymph is derived from νίπτω, *to wash.*

41. *Hyale.* The name of this nymph is from ὕαλη, *transparent.*

41. *Rhanis.* This name is derived from ῥαίνω, *to sprinkle.*

42. *Psecas.* The nymph has her name from ψεκάς, *drops of dew.*

42. *Phiale.* The name of this nymph is derived from φιάλη, *a cup.*

45. *Nemus ignotum:* the unknown grove. He did not know that a part of it was sacred to Diana.

45. *Non certis passibus:* with uncertain steps; with random steps.

46. *Lucum.* The grove, or forest, that is set apart for the worship of some deity, is designated by the term *lucus*, as distinguished from *nemus.*

46. *Fata ferebant:* the Fates lead him. They led him hither to his destruction. Thomson very beautifully describes the Loves as leading Damon to a similar scene with a happy termination. The description is so beautiful that we copy it:

> Thrice happy swain!
> A lucky chance, that oft decides the fate
> Of mighty monarchs, then decided thine.
> For lo! conducted by the laughing Loves,
> This cool retreat his Musidora sought:
> Warm in her cheek the sultry season glowed;
> And, robed in loose array, she came to bathe
> Her fervent limbs in the refreshing stream.
> What shall he do? In sweet confusion lost,
> And dubious flutterings, he awhile remained:
> A pure ingenuous elegance of soul,
> A delicate refinement, known to few,
> Perplexed his breast, and urged him to retire:
> But love forbade. Ye prudes in virtue, say,
> Say, ye severest, what would you have done?
> Meantime, this fairer nymph than ever blessed
> Arcadian stream, with timid eye around
> The banks surveying, stripped her beauteous limbs,
> To taste the lucid coolness of the flood.
> Ah then! not Paris on the piny top
> Of Ida panted stronger, when aside
> The rival-goddesses the veil divine
> Cast unconfined, and gave him all their charms,
> Than, Damon, thou; as from the snowy leg,
> And slender foot, th' inverted silk she drew;
> As the soft touch dissolved the virgin zone;
> And, through the parting robe th' alternate breast,
> With youth wild-throbbing, on thy lawless gaze
> In full luxuriance rose. But, desperate youth,
> How durst thou risk the soul-distracting view;
> As from her naked limbs of glowing white,
> Harmonious swell'd by Nature's finest hand,
> In folds loose-floating fell the fainter lawn;
> And fair-exposed she stood, shrunk from herself,
> With fancy blushing, at the doubtful breeze
> Alarmed, and starting like the fearful fawn?
> Then to the flood she rushed; the parted flood
> Its lovely guest with closing waves received;
> And every beauty softening, every grace
> Flushing anew, a mellow lustre shed:
> As shines the lily through the crystal mild;
> Or as the rose amid the morning dew,
> Fresh from Aurora's hand, more sweetly glows.
> While thus she wantoned, now beneath the wave
> But ill concealed; and now with streaming locks,
> That half embraced her in a humid veil,
> Rising again, the latent Damon drew
> Such maddening draughts of beauty to the soul
> As for awhile o'erwhelmed his raptured thought.
>
> THOMSON'S SEASONS.

50. *Circumfusæ Dianam.* Having encompassed Diana, that she might not be seen naked by Actæon.

Qui color infectis adversi Solis ab ictu
Nubibus esse solet, aut purpureæ Auroræ,
Is fuit in vultu visæ sine veste Dianæ.
Quæ quanquam comitum turbâ stipata suarum,
In latus obliquum tamen adstitit; oraque retro
Flexit; et, ut vellet promptas habuisse sagittas;
Quas habuit, sic hausit aquas; vultumque virilem
Perfudit: spargensque comas ultricibus undis,
Addidit hæc cladis prænuntia verba futuræ:
Nunc tibi me posito visam velamine narres,
Si poteris narrare, licet. Nec plura minata,
Dat sparso capiti vivacis cornua cervi;
Dat spatium collo: summasque cacuminat aures;
Cum pedibusque manus, cum longis brachia mutat
Cruribus; et velat maculoso vellere corpus.
Additus et pavor est. Fugit Autoneïus heros,
Et se tam celerem cursu miratur in ipso.
Ut verò solitis sua cornua vidit in undis,
Me miserum! dicturus erat; vox nulla secuta est.
Ingemuit; vox illa fuit; lacrymæque per ora

62. Nunc si poteris narrare, licet narres me visam tibi, posito velamine.

68. Autoneïus heros fugit, et miratur in ipso cursu se esse tam celerem.

NOTÆ.

53. *Solis ab ictu:* by the ray of the sun.

56. *Turbâ stipata:* surrounded by troops of her attendants.

61. *Cladis futuræ:* of his approaching destruction.

62. *Me visam.* That I have been seen by you. The ancients believed that there was great danger in seeing any of the deities. They probably obtained this idea from traditions of the Old Testament, for Callimachus says the laws of Saturn establish this. We have shown that by Saturn is to be understood Jehovah.

And he said, Thou canst not see my face: for there shall no man see me and live.
Exodus xxiii. 20.

Κρόνιοι δ' ὧδε λέγοντι νόμοι,
Ὅστε τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἕληται,
Ἀθρήσῃ μισθῷ τοῦτον ἰδεῖν μεγάλῳ.
Callimachus.

Even the passage which speaks of the disclosure of a part of the glory of the Deity, has its parallel in Homer, and a resemblance in a passage of Pausanias.

And I will take away mine hand, and thou shalt see my back parts; but my face shall not be seen.—Exodus xxiii. 23.

Ἴχνια γὰρ μετόπισθε ποδῶν ἠδὲ κνημάων
Θεῖ' ἔγνων ἀπιόντος.—Homerus Iliados Γ.

It appears that the words of Homer are true, that the gods cannot be distinctly seen by men, with any good.—Pausanias in Phocide.

64. *Vivacis cervi:* of a vivacious stag. Pliny says stags will sometimes live four hundred years. This is altogether fabulous.

Ter binos deciesque novem super exit in annos
Justa senescentum quos implet vita virorum:
Hos novies superat vivendo garrula cornix,
Et quater egreditur cornicis sæcula cervus.
Ausonius.

65. *Summas auras:* the tips of his ears.

66. *Cum pedibus.* See Grammar, Rule xxviii. n. 9.

68. *Additus et pavor.* Stags are the most fearful of animals.

68. *Autoneïus heros.* Actæon, the son of Autonoë.

69. *Miratur.* He wonders at the speed of his flight, not conscious that he has been changed into a stag.

As when unconscious of the form imposed,
The shouting youths and eager hounds enclosed
Actæon, who by fatal stealth surveyed
The naked beauties of the bathing maid.
Statius.

70. *Ut cornua videt:* when he saw his horns.

The stag, in limpid currents, with surprise
Sees crystal branches on his forehead rise.
Phillips.

72. *Ingemuit.* The stag utters very piteous cries when in pain.

72. *Vox illa.* He could not speak now; groans were the only language he could employ.

72. *Lacrymæ.* The tears which the stags shed have been witnessed by different hunters. See the close of the note on *gemit ille*, line 107.

To the which place, a poor sequestered stag,
That from the hunter's aim had taken hurt,
Did come to languish: and, indeed, my lord,
The wretched animal heaved forth such groans,
That their discharge did stretch his leathern coat
Almost to bursting; and the big round tears
Coursed one another down his innocent nose

Non sua fluxerunt: mens tantùm pristina mansit.
Quid faciat? Repetatne domum et regalia tecta?
An lateat sylvis? Timor hoc, pudor impedit illud.
Dum dubitat, videre canes; primusque Melampus,
Ichnobatesque sagax latratu signa dedere;
Gnossius Ichnobates, Spartanâ gente Melampus,
Inde ruunt alii rapidâ velociùs aurâ,
Pamphagus, et Dorceus, et Oribasus; Arcades omnes:
Nebrophonosque valens, et trux cum Lælape Theron,
Et pedibus Pterelas, et naribus utilis Agre,
Hylæusque fero nuper percussus ab apro,
Deque lupo concepta Nape, pecudesque secuta
Pœmenis, et natis comitata Harpyia duobus,
Et substricta gerens Sicyonius ilia Ladon:
Et Dromas, et Canace, Sticteque, et Tigris, et Alce,
Et niveis Leucon, et villis Asbolus atris,
Prævalidusque Lacon, et cursu fortis Aëllo,
Et Thous, et Cyprio velox cum fratre Lycisce;
Et nigram medio frontem distinctus ab albo
Harpalos, et Melaneus, hirsutaque corpore Lachne;

76. Dum dubitat, canes videre *eum;* primusque Melampus, Ichnobatesque sagax dedere signa latratu.

91. Et Harpalos distinctus *quoad* nigram frontem ab albo medio,

NOTÆ.

In piteous chase; and thus the hairy fool,
Much marked of the melancholy Jaques,
Stood on the extremest verge of the swift brook,
Augmenting it with tears.—SHAKSPEARE.

73. *Ora non sua:* a face not his own, viz. a stag's face.

73. *Mens pristina.* It was a melancholy aggravation of his fate that he retained his reason, and was conscious of the full weight of his affliction.

74. *Quid faciat?* Actæon considers with himself what is the best to be done.

76. *Dum dubitat.* Before he has come to a conclusion, his dogs see him, and give chase.

76. *Melampus.* Black-foot, from μέλας, *black*, and πούς, *a foot*. The poet has taken up an undue space in giving the names, and enumerating the qualities of the different dogs. The reader naturally desires to hasten on to the catastrophe, and while a human being is about to be torn to pieces, has his humanity shocked by a cold detail of the stripes and spots of the dogs that are doing it.

78. *Ichnobates.* Tracer, from ἴχνος, *a track*, and βαίνω, *to go*.

78. *Gnossius.* Gnossian. Gnosos was a celebrated city of Crete.

79. *Pamphagus.* Glutton, from πᾶν, *all*, and φάγω, *to eat*.

80. *Dorceus.* Quick-sight, from δέρκω, *to see clearly*.

80. *Oribasus.* Ranger, or Mountain-climber, from ὄρος, *a mountain*, and βαίνω, *to go*.

81. *Nebrophonos.* Kill-buck, from νεβρός, *a fawn*, and φονέω, *to kill*.

81. *Lælape.* Tempest, from λαῖλαψ, *a whirlwind*.

81. *Theron.* Hunter, from θηρεύω, *to hunt*.

82. *Pterelas.* Wing, from πτερόν, *a wing*.

82. *Agre.* Huntress. from ἄγρα, *hunting*.

83. *Hylæus.* Ringwood, from ὕλη, *a wood*.

84. *Nape.* Forester, from νάπη, *a lawn*, or *forest*.

85. *Pœmenis.* Shepherdess, from ποιμήν, *a shepherd*.

85. *Natis duobus:* her two whelps.

85. *Harpyia.* Ravener, like the harpies which were ravenous birds.

86. *Ladon.* Watch, from the serpent that guarded the apples of the Hesperides.

86. *Sicyonius.* Of Sicyon, a city of the Peloponnesus.

87. *Dromas.* Runner, from δρόμος, *a race*.

87. *Canace.* Yelper, from καναχή, *a noise*.

87. *Sticte.* Spot, from στίκτω, *to diversify with spots*.

87. *Tigris.* Tiger, so called because of his fierce nature.

87. *Alce.* Strong, from ἀλκή, *strength;* also Elk.

88. *Leucon.* White, from λευκός, *white*.

88. *Asbolus.* Soot, from ἄσβολος, *soot*.

89. *Lacon.* Spartan, so called from the country from which he came.

89. *Aëllo.* Storm, from ἄελλα, *a whirlwind*.

90. *Thous.* Swift, from θέω, *to run*.

90. *Cyprio.* Of Cyprus, an island in the Mediterranean.

90. *Lycisce.* Wolf, a diminutive of λύκος, *a wolf*.

92. *Harpalos.* Snap, from ἁρπάζω, *to snatch*.

Et patre Dictæo, sed matre Laconide nati,
Labros et Agriodos, et acutæ vocis Hylactor;
Quosque referre mora est. Ea turba cupidine prædæ
Per rupes, scopulosque, adituque carentia saxa,
Quà via difficilis, quàque est via nulla, feruntur.
Ille fugit, per quæ fuerat loca sæpe secutus.
Heu famulos fugit ipse suos! clamare libebat,
Actæon ego sum: dominum cognoscite vestrum.
Verba animo desunt: resonat latratibus æther.
Prima Melanchætes in tergo vulnera fecit,
Proxima Theridamas; Oresitrophus hæsit in armo:
Tardiùs exierant; sed per compendia montis
Anticipata via est. Dominum retinentibus illis
Cætera turba coït, confertque in corpore dentes.
Jam loca vulneribus desunt. Gemit ille, sonumque,
Etsi non hominis, quem non tamen edere possit
Cervus, habet: mœstisque replet juga nota querelis,
Et genibus supplex pronis, similisque roganti
Circumfert tacitos, tanquam sua brachia, vultus.

et Melaneus, Lachneque hirsuta corpore.

98. Ille fugit per loca *per* quæ sæpe secutus fuerat. Heu ipse fugit suos famulos.

107. Ille gemit, et habet sonum etsi non hominis, tamen quem cervus non possit edere.

NOTÆ.

92. *Melaneus.* Black, from μέλας, *black.*

92. *Lachne.* Shag, from λάχνη, *thickness of hair.*

93. *Dictæo.* Of Dicte, a mountain in Crete.

93. *Laconide.* Of Laconia, a region of Peloponnesus, the *Morea.*

94. *Labros.* Savage, from λάβρος.

94. *Agriodos.* Fierce tooth, from ἄγριος, *fierce,* and ὀδούς, *a tooth.*

94. *Hylactor.* Barker, from ὑλάκτω, *to bark.*

95. *Mora est:* it is tedious.

95. *Ea turba:* the pack.

97. *Feruntur:* are borne; precipitate themselves.

98. *Fuerat secutus.* He flies where he had been accustomed to follow in the chase.

101. *Resonat latratibus:* re-echoes with their barking.

102. *Melanchætes.* Black-hair, from μέλας, *black,* and χαίτη, *flowing hair.*

103. *Theridamas.* Tamer, from θήρ, *a beast,* and δαμάζω, *to tame.*

103. *Oresitrophus.* Rover, or Mountain-bred, from ὄρος, *a mountain,* and τρέφω, *to raise.*

103. *Hæsit in armo:* fixed his teeth in his shoulder.

104. *Tardiùs exierant:* they had followed slower than the others.

104. *Per compendia montis:* by a short cut across the mountain.

106. *Cætera turba:* the rest of the pack.

106. *Coït:* come up; join their companions.

107. *Gemit ille.* He groans. Thomson has given a very graphic description of the flight of the stag, and his death; the concluding portions of which resemble the account of Actæon in several respects:

> The stag, too, singled from the herd, where long
> He ranged the branching monarch of the shades,
> Before the tempest drives. At first, in speed
> He, sprightly, puts his faith; and, roused by fear,
> Gives all his swift aerial soul to flight:
> Against the breeze he darts, that way the more
> To leave the lessening murderous cry behind:
> Deception short! though fleeter than the winds
> Blown o'er the keen-aired mountain by the north,
> He bursts the thickets, glances through the glades,
> And plunges deep into the wildest wood;
> If slow, yet sure, adhesive to the track
> Hot-streaming, up behind him come again
> Th' inhuman rout, and from the shady depth
> Expel him, circling through his every shift,
> He sweeps the forest oft; and sobbing sees
> The glades mild opening to the golden day;
> Where, in kind contest, with his butting friends
> He wont to struggle, or his loves enjoy.
> Oft in the full-descending flood he tries
> To lose the scent, and lave his burning sides:
> Oft seeks the herd; the watchful herd, alarmed,
> With selfish care avoid a brother's woe.
> What shall he do? His once so vivid nerves,
> So full of buoyant spirit, now no more
> Inspire the course; but fainting breathless toil,
> Sick, seizes on his heart: he stands at bay;
> And puts his last weak refuge in despair.
> The big round tears run down his dappled face;
> He groans in anguish: while the growling pack,
> Blood-happy, hang at his fair jutting chest,
> And mark his beauteous chequered sides with gore.—THOMSON'S SEASONS.

110. *Similis roganti:* like one entreating; like a suppliant.

111. *Sua brachia.* Since he has not hands to lift up in supplication, he turns his dying face towards them.

At comites rapidum solitis latratibus agmen
Ignari instigant, oculisque Actæona quærunt;
Et velut absentem certatim Actæona clamant:
Ad nomen caput ille refert. Ut abesse queruntur,
Nec capere oblatæ segnem spectacula prædæ,
Vellet abesse quidem; sed adest: velletque videre,
Non etiam sentire, canum fera facta suorum.
Undique circumstant: mersisque in corpore rostris
Dilacerant falsi dominum sub imagine cervi.
Nec, nisi finitâ per plurima vulnera vitâ,
Ira pharetratæ fertur satiata Dianæ.

119. Circumstant undique: rostrisque mersis in corpore, dilacerant dominum sub imagine falsi cervi.

NOTÆ.

112. *Comites:* his companions, viz. those who had been accustomed to hunt with him.

113. *Instigat:* urge on.

115. *Caput refert.* He turns his head when he hears his name called.

119. *Rostris:* their snouts; their noses. It is more generally applied to the beak of birds.

121. *Nec.* The last two lines are thought to be spurious.

122. *Ira pharetratæ:* the wrath of the quivered Diana. This wrath, according to Euripides, was excited by the pride and boasting of Actæon:

Seest thou Actæon's miserable fate,
Rent piecemeal by the ravenous dogs his hand
Had cherished? For his skill he proudly vaunted
More than Diana's in the woodland chase.
BACCHÆ.

QUÆSTIONES.

What sources of happiness had Cadmus in his exile?

What was the first interruption of that happiness?

Why was Actæon changed into a stag, according to Ovid?

Where was the goddess when discovered by Actæon?

Who attended her?

What do the names of the different nymphs signify?

At what time did this take place?

What happened to Actæon after his transformation?

Upon what does this Fable probably rest?

What was the real offence of Actæon?

What does Stesichorus say of his destruction?

How may the surprisal of Diana when bathing be interpreted?

How can we explain his being changed to a stag?

How account for his being eaten up by his own dogs?

What second interpretation may be given of his being changed to a stag by Diana, or the Moon?

Have there been instances in which dogs have destroyed their masters?

How may the Fable be interpreted morally?

Of what allegorical interpretation is it susceptible?

Are any lines in this Fable of questionable authority?

FABULA IV.

JUNO IN ANUM MUTATUR: MORS SEMELES.

Juno, incensed at Semele as a favorite of Jupiter, resolves upon her destruction. Assuming the form of Beroë, she visits her, and excites suspicion of the fidelity of her lover. Semele desires Jupiter, as a proof of his affection, to come to her attended with all his majesty; and perishes amid the celestial glories of the obsequious deity.

EXPLICATIO.

THERE are three deities of the name of Bacchus, the Indian, the Egyptian, and the Theban. Many things in relation to them are in common, which favor the opinion that there existed some one grand original from which the fabulous histories of these deities were framed.

Osiris and Bacchus are each fabled to have taught men agriculture and the use of the grape. In the notes upon Fab. ix. Lib. i., I have shown that they are the same as Noah, who "began to be a husbandman, and planted a vineyard;" and this will further appear in the notes on the subsequent fables relative to Bacchus. But Adam was a tiller of the ground, before Noah; and as each was the father of a world, tradition would very naturally confound them. Hence we find Bacchus described both as Adam, and Noah. Here he is plainly spoken of as Adam: [1] *He came first into light, and was called Dionysus.* This title of Bacchus signifies the *divine husbandman.* Again, both as Adam and Noah: [2] *First-born, two-fold, thrice-begotten, King Bacchus, rustic, mysterious, hidden.* Allusion is here made to his three lives—antediluvian, arkite, and postdiluvian; to his concealment in the ark, and to his being a husbandman. Again, as Adam and Noah, with evident reference to the wandering of the former over the earth, or of the latter on the deep: [3] *I invoke the great First-born, two-fold, wandering under the whole heaven.* See also note on *Liber*, page 248. The Dionysiacs of Nonnus, a lengthy Greek poem, abound with references to the Flood. The rites of Osiris commemorate Noah; and are said by Diodorus to be the same as those of Bacchus; but these latter refer more to the Fall of man.

Probably in a later era, the symbolizing spirit of the Egyptians changed what had been a real history into an allegory, and regarded Osiris, the pristine Noah, as the Sun. A verse of Eumolpus, and one of Orpheus would intimate this. The solar orb would thus be the father of the vine, as his heat brought it into existence. The Greeks, whom Ovid has followed, enveloped the whole in a physical *myth.* Jupiter, as the ethereal heat, is the father of Bacchus, or the grape, by Semele, or the earth. She nourishes her infant till the sap begins to return to the earth, and the vine is blasted, when Jupiter, or the ethereal heat, brings the young deity to perfection; that is, ripens the grape.

There may, however, be an historical reference to Noah enveloped in the darkness of the flood, when Bacchus is hid in the thigh of Jupiter, or the air; and again to Noah as the *son of the rainbow*, when Bacchus is called the son of Semele, which is Sema-el, the *token of God.*

---

[1] Πρῶτος δ' ἐς φάος ἦλθε, Διώνυσος ἐπέκληθη. ORPH. HYMN.

[2] Πρωτογόνον, διφυῆ, τρίγονον, Βακχεῖον ἄνακτα,
Ἄγριον, ἄῤῥητον, κρύφιον. ORPH. HYM. XXIX.

[3] Πρωτογόνον καλέω διφυῆ, μέγαν, αἰθερόπλαγκτον. ORPH. HYM. V.

RUMOR in ambiguo est: aliis violentior æquo
Visa dea est: alii laudant, dignamque severâ
Virginitate vocant: pars invenit utraque causas.
Sola Jovis conjux non tam culpetne probetne
Eloquitur, quam clade domûs ab Agenore ductæ
Gaudet: et à Tyriâ collectum pellice transfert

NOTÆ.

1. *Rumor.* The opinion of the public was divided in relation to the act of Diana in the transformation and death of Actæon.

1. *Æquo:* than was just; than was proper.

2. *Severâ virginitate:* of austere virginity. The cold chastity of Diana, and the amorous character of Apollo, as given by Lucian, are susceptible of a beautiful physical explanation; for the Sun is a great globe of flame, while the rays of the Moon do not impart heat.

VENUS. But what is the reason that you do not wound Diana?

CUPID. Oh! her I can never come at. She is perpetually hunting in the mountains, and then is entirely taken up with a passion of her own.

VENUS. What is that, my sweet boy?

CUPID. The passion for the chase, for the stags and fawns, which she pursues the whole day long with such vehemence, that she is not susceptible of any other passion. For, as to her brother, though he, too, is an expert archer—

VENUS. I understand what you mean, child; him you have shot pretty often.

DIALOGUES OF THE DEITIES.

A beautiful moral is contained in this, that exercise and industry keep the mind pure and chaste, so that it is not susceptible of evil passions.

3. *Invenit causas:* finds reasons. They find considerations to justify their opinions.

4. *Non tam culpet.* Juno states that she does not so much blame or approve the act of Diana, in itself considered, as she rejoices in the ruin of the family descended from Agenor.

5. *Domus:* the house, by metonymy for *family.*

6. *Tyriâ pellice:* the Tyrian harlot, viz. Europa the daughter of Agenor of Tyre.

In generis socios odium. Subit ecce priori
Causa recens; gravidamque dolet de semine magni
Esse Jovis Semelen. Tum linguam ad jurgia solvit:
Profeci quid enim toties per jurgia? dixit.
Ipsa petenda mihi est: ipsam, si maxima Juno
Ritè vocor, perdam; si me gemmantia dextrâ
Sceptra tenere decet; si sum regina, Jovisque
Et soror, et conjux; certe soror. At puto furto
Contentam; et thalami brevis est injuria nostri.
Concipit; et mater, quod vix mihi contigit uni,
De Jove vult fieri: tanta est fiducia formæ.
Fallat eam faxo: nec sim Saturnia, si non
Ab Jove mersa suo Stygias penetrârit in undas.
Surgit ab his solio, fulvâque recondita nube

14. At puto *Semelen esse* contentam furto: et injuria nostri thalami est brevis.

NOTÆ.

9. *Semelen.* Semele, the daughter of Cadmus and Hermione.

9. *Ad jurgia:* for quarrels. As Juno is the lower air, her querulousness may be fabled of its turbulent agitation.

11. *Ipsa petenda est.* Juno determines to lay violent hands upon her.

12. *Gemmantia sceptra:* the jewelled sceptre.

13. *Regina.* The Queen of Heaven here proudly asserts her dignity. A part of the language which she employs is identical with a speech which she makes in Virgil:

Ast ego quæ incedo regina Jovisque
Et soror et conjux.—Æneid i. 46.

O royal Juno, of majestic mien,
Ærial-formed, divine, Jove's blessed queen,
Throned in the bosom of celestial air.
Hymn of Orpheus to Juno.

14. *Soror et conjux.* Juno was fabled to be the sister and wife of Jupiter from the following considerations as given by different ancient authors:

Natural philosophers intend Jupiter to be considered as the ether (æther), that is, the celestial heat (ignis), but Juno, as the air (aër); and because these elements are similar in rarity, they have said that they are brother and sister; and since Juno, that is the air, lies beneath the ether (æther), the name of husband is properly given to the superincumbent element.—Servius.

In like manner Macrobius says:

Juno is said to be both sister and wife of Jupiter. But Juno is the air (aër), and is called his sister, because the air is produced from the same first principles as the sky (cœlum), and is called his wife, because the air is subjacent to the sky.—Somnium Scipionis, Lib. i. cap. 7.

Cicero gives the same mythological account:

The air, as the Stoics affirm, which lies between the sea and heaven, is consecrated under the name of Juno, which is called the sister and wife of Jupiter, because it resembles the ether (æther), and is in close conjunction with it. They have made it feminine, and attributed it to Juno, because nothing could be softer.
De Natura Deorum, Lib. ii.

Look up to the refulgent heaven above,
Which all men call unanimously Jove.
Ennius.

So the Greek poet:

Ὁρᾷς τὸν ὑψοῦ, τόνδ' ἄπειρον αἰθέρα,
Καὶ γῆν πέριξ ἔχουθ' ὑγραῖς ἐν ἀγκάλαις
Τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ Θεόν.
Euripides.

The earth is surrounded on all sides by the air which we breathe, (the word is originally Greek, but by frequent use is now Latinized.) The air is encompassed by the boundless ether (æther), which consists of the fires above. This word we borrow also; for we use *æther* in Latin as well as *aër;* though Pacuvius thus expresses it:

Hoc quod memoro, nostri cœlum. Graii perhibent æthera.—Cic. De Natura Deorum.

It will be seen here, that Jupiter is designated by different ancient authors, as the *upper air, the ether, the sky,* or *heaven, the celestial heat, the fires above,* &c., of which we shall make especial use in interpreting this Fable.

14. *Certè soror.* On account of the adulteries of Jupiter, she thinks that she can hardly lay claim to the title of wife, but is certainly his sister. So Seneca:

Soror Tonantis? hoc enim solum
Mihi relictum nomen est.—Hercules Furens.

16. *Quod vix.* Juno had but four children, Mars, Vulcan, Lucina, and Hebe.

18. *Fallat faxo:* I will cause that he deceive her.

18. *Nec sim Saturnia:* nor may I be the daughter of Saturn. This form of expression is often used by the poets.

Non Hercule is sim. qui sum, nisi hanc injuriam,
Neque ultus pulchre fuero.—Plautus.

Nec sum mulier, nec omnino spiro, nisi eam
pessum de tantis opibus ejecero.—Apuleius's Metamorphos.

19. *Si non penetrârit:* if she shall not descend.

20. *Recondita nube:* concealed by a cloud; enwrapped by a cloud. The gods generally clothed themselves and others in a cloud, when they wished them to be invi-

Limen adit Semeles; nec nubes antè removit,
Quàm simulavit anum: posuitque ad tempora canos:
Sulcavitque cutem rugis: et curva trementi
Membra tulit passu; vocem quoque fecit anilem.
Ipsaque fit Beroë, Semeles Epidauria nutrix.
Ergò ubi, captato sermone, diuque loquendo,
Ad nomen venêre Jovis; suspirat; et Opto,
Jupiter ut sit, ait; metuo tamen omnia. Multi
Nomine divorum thalamos iniêre pudicos.
Nec tamen esse Jovem satis est: det pignus amoris;
Si modò verus is est: quantusque et qualis ab altâ
Junone excipitur; tantus, talisque rogato
Det tibi complexus; suaque antè insignia sumat.
Talibus ignaram Juno Cadmeîda dictis
Formârat. Rogat illa Jovem sine nomine munus:

22. Posuitque canos *capillos* ad tempora; sulcavitque cutem rugis; et tulit curva membra trementi passu.

30. Tamen nec est satis *eum* esse Jovem. Is, si modo est verus, det pignus amoris.

NOTÆ.

sible. Thus Venus withdraws the cloud which envelopes the warring gods at Troy, and shows them to Æneas:

Namque omnem, quæ nunc obducta tuenti
Mortales hebetat visus tibi, et humida circum
Caligat, *nubem* eripiam.—ÆNEID ii. 604.

And, again, where she enwraps in a cloud Æneas and Achates on their way to Carthage:

At Venus obscuro gradientes aëre sepsit,
Et multo nebulæ circum Dea fudit amictu.
ÆNEID i. 411.

21. *Limen:* the threshold, by synecdoche for *house.*

22. *Simulavit anum:* assumed the disguise of an old woman.

23. *Sulcavit cutem:* furrowed her skin. This is a strong yet beautiful metaphor to express the wrinkling of the face. Byron represents the same in a powerful manner.

And o'er his clear, broad brow were wrought
The intersected lines of thought—
Those furrows which the burning share
Of sorrow ploughs untimely there—
Scars of the lacerating mind,
Which the soul's war has left behind.
PARISINA.

25. *Ipsa Beroë.* The resemblance is so strong, that hyperbolically she is said to be *Beroë herself.* Juno here assumes the appearance of Beroë; in the Æneid, Juno sends Iris under the assumed form of a different Beroë to incite the Trojan women to burn the ships of Æneas:

Fit Beroë, Ismarii conjux longæva Dorycli.
ÆNEID v. 620.

25. *Epidauria nutrix.* Her nurse, of Epidaurus, a city of Argolis in Peloponnesus, noted for a temple in honor of Æsculapius. Her age, and her relation to Semele, would necessarily give her great influence over her mind. Under the disguise of friendship, it was easy to effect her ruin. Hence Ovid:

Tuta frequensque via per amici fallere nomen:
Tuta frequensque, licet, sit via, crimen habet.
ART. AMAT.

Byron, with bitter sarcasm, used to exclaim: "Save me from my friends! and I will take care of my enemies."

27. *Ad nomen venêre.* They came to the name of Jupiter. Lovers are wont to mention those who are supreme in their thoughts.

29. *Nomine divorum:* under the names of gods. Many were the impositions practised anciently by the heathen priesthood, under the assumed characters of their deities. Paulina, a Roman lady of rank, was contaminated by a gentleman of Rome through the contrivance of the priest of Serapis, in the temple of that god, at which the people were so incensed that they demolished the temple, put the priest to death, and banished the earthly lover who had assumed the character of an immortal.

29. *Thalamos pudicos:* chaste bedchambers. It was not considered unchaste to admit the embraces of a god.

30. *Det pignus amoris:* let him give a pledge of his love. Let him evince his love by coming to you in godlike majesty.

31. *Si modò:* if he be very Jupiter.

Εἰ δὲ καὶ ὡς ἐνεπεῖς σέω νύμφιός ἐστι Κρονίων
Ἐλθέτω ἐς σέω λέκτρα σὺν ἡμερόεντι κεραύνῳ.
NONN. DIONYS.

31. *Quantus et qualis:* as powerful and such as. Virgil, in describing the celestial beauty of Venus on her appearing to Æneas, employs similar language:

Et pura per noctem in luce refulsit
Alma parens confessa Deam; qualisque videri
Cœlicolis et quanta solet.—ÆNEID ii. 590.

33. *Insignia:* his ensigns of royalty—the clouds, tempests, lightning, and thunder.

34. *Ignaram Cadmeîda.* The unsuspecting Semele, daughter of Cadmus.

35. *Sine nomine:* without a name. She

Cui deus, Elige, ait: nullam patiere repulsam.
Quoque magis credas; Stygii quoque conscia sunto
Numina torrentis; timor, et deus ille deorum.
Læta malo, nimiùmque potens, perituraque amantis
Obsequio Semele, Qualem Saturnia, dixit,
Te solet amplecti, Veneris cùm fœdus initis,
Da mihi te talem. Voluit deus ora loquentis
Opprimere: exierat jam vox properata sub auras.
Ingemuit: neque enim non hæc optâsse, neque ille
Non jurâsse potest. Ergò mœstissimus altum
Æthera conscendit; nutuque sequentia traxit
Nubila; quîs nimbos, immistaque fulgura ventis
Addidit, et tonitrus, et inevitabile fulmen.
Quâ tamen usque potest, vires sibi demere tentat.
Nec, quo centimanum dejecerat igne Typhœa,

44. Ingemuit: neque enim *illa* potest non optasse hæc, neque ille non jurasse.

50. Nec nunc armatur eo igne quo deje-

NOTÆ.

asks a favor of Jupiter without designating it.

38. *Timor et deus:* that dread, and god of gods. Men generally swore by the gods; the gods themselves swore by the Styx; hence it is called the god of gods.

39. *Læta malo:* rejoicing in her own calamity, viz. in the promise of what was about to be her ruin.

41. *Cum fœdus initis.* The union of Jupiter and Juno was a physical allegory of singular beauty. The ancients regarded Jupiter as the ethereal fire, or upper air; and Juno as the lower air. They believed that the union of these caused thunder and lightning, and hence fabled that Jupiter, when he embraced Juno, was attended by the lightning and thunder. Modern philosophy has proved that the higher the region of the air is, the colder it is, and that thunder and lightning are electric phenomena, produced by the passage of electricity between two different clouds, or between a cloud and the earth.

42. *Te talem.* She asks that he would come to her attended with all the glories with which he approached Juno. Moore, in the Loves of the Angels, appears to have copied after the story of Semele:

Then come, O Spirit, from behind
The curtains of thy radiant home,
Whether thou wouldst as god be shrined,
Or loved and clasped as mortal, come!

Bring all thy dazzling wonders here,
That I may waking know and see—
Or waft me hence to thy own sphere,
Thy heaven, or—ay, even that with *thee!*

Demon or god, who holdest the book
Of knowledge spread beneath thine eye,
Give me, with thee, but one bright look
Into its leaves, and let me die!

Second Angel's Story.

42. *Ora loquentis:* her mouth as she spoke.

43. *Vox properata:* the rash word; the word hastily pronounced.

Nescit vox missa reverti.—Horace.

45. *Neque potest.* Semele cannot now recal her request, nor Jupiter his oath.

49. *Quà usque potest.* Wherever he can, he tries to diminish the force of his power. Moore, in like manner, describes the endeavors of his celestial lover:

Sudden her brow again she raised,
And there, just lighted on the shrine,
Beheld me,—not as I had blazed
Around her, full of light divine,
In her late dreams, but softened down
Into more mortal grace—my crown
Of flowers, too radiant for this world,
Left hanging on yon starry steep;
My wings shut up, like banners furled,
When Peace hath put their pomp to sleep;
Or like autumnal clouds, that keep
Their lightnings sheathed, rather than mar
The dawning hour of some young star—
And nothing left but what beseemed
The accessible, though conscious mate
Of mortal woman—whose eyes beamed
Back upon her's as passionate:
Whose ready heart brought flame for flame,
Whose sin, whose madness was the same.

Loves of the Angels.

50. *Igne eo:* with that fire; with that kind of thunderbolt. Virgil describes the more powerful thunder:

Three layers of hail, three of a watery cloud,
Three of red fire, and stormy Auster's wings,
Terrible flashes, fragors, menacings,
Mixt with the same: and wrath pursued by flame.—Æneid viii.

50. *Typhœa.* Typhœus, a terrible giant that made war upon the gods, and was destroyed by Jupiter. It is the same as the Egyptian giant, *Baby;* and as its derivation is Tuph-on, *altar of the sun,* but little doubt can exist that the Tower of Babel is meant. This idea is strengthened by the fact, that the demon coveted universal empire. The Tower of Babel was intended to be a landmark to the Cushites dispersed over the plains of Shinar, and, hence, watchfires were kept burning for this purpose, as well as in honor of the solar orb. The curling smoke and wreathing flames would give rise to the fiction of

Nunc armatur eo: nimiùm feritatis in illo:
Est aliud levius fulmen; cui dextra Cyclopum
Sævitiæ, flammæque minus, minus addidit iræ;
Tela secunda vocant superi: capit illa; domumque
Intrat Agenoream. Corpus mortale tumultus

cerat centimanum Typhœa: *erat* nimium feritatis in illo.

NOTÆ.

the "snaky heads" that quivered with "blackening tongues;" or serpent worship may have been connected with this solar temple. A passage in the Argonautics of Apollonius Rhodius, would justify the conclusion that human sacrifice was offered there. By "the voices of all sounds, miraculous," we may readily perceive a tradition of the confusion of tongues that took place at Babel. The demolition of the Tower, by lightning, though not stated in the Scriptures, is attested by different profane writers. If by Arimeans we understand Arameans, or Mesopotamians, a passage in Homer designates the very site of the ruins:

ἀμφὶ Τυφωέϊ γαῖαν ἰμασσῃ
Εἰν Ἀρίμοις, ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς.
ILIAD B.

Hesiod thus describes Typhœus:

Typhœus: he whose hands
Of strength are fitted to stupendous deeds,
And indefatigable are the feet
Of the strong god: and from his shoulders rise
A hundred snaky heads of dragon growth,
Horrible, quivering with their blackening tongues:
In each amazing head, from eyes that rolled
Within their sockets, fire shone sparkling; fire
Blazed from each head, the whilst he rolled his glance
Glaring around him. In those fearful heads
Were voices of all sounds, miraculous:
Now uttered they distinguishable tones
Meet for the ear of gods: now the deep cry
Of a wild, bellowing bull, untamed in strength;
And now the roaring of a lion, fierce
In spirit; and anon the yell of whelps
Strange to the ear; and now the monster hissed,
That the huge mountains echoed back the sound.
Then had a dread event that fatal day
Inevitable fallen, and he had ruled
O'er mortals and immortals, but the sire
Of gods and men the peril instant knew
Intuitive: and vehement and strong
He thundered: instantaneous all around
Earth reeled with horrible crash; the firmament
Roared of high heaven, the stream of Nile, and seas,
And uttermost caverns. While the king, in wrath
Uprose, beneath his everlasting feet
The great Olympus trembled, and Earth groaned.
From either side a burning radiance caught
The darkly-azured ocean, from the flash
Of lightnings, and that monster's darted flame,
And blazing bolts and blasts of fiery winds:
All earth and heaven steamed hot, and the sea foamed
Around the shores, and waves dashed wide and high
Beneath the rush of gods. Concussion wild
And unappeasable uprose: aghast
The gloomy monarch of the infernal dead
Recoiled: the sub-tartarean Titans heard
E'en where they stood, and Saturn in the midst;
They heard appalled the unextinguished rage
Of tumult, and the din of dreadful war.
But after Jove had roused his strength, and grasped
The thunder, and the flash, and bickering bolt,
His weapons, he from Mount Olympus' top
Leaped at a bound, and smote him: hissed at once,
The grisly monster's heads enormous, scorched
In one conflagrant blaze. When thus the god
Had quelled him, thunder-smitten, mangled, prone
He fell: the vast earth groan'd beneath the shock;
And from the lightning-stricken prodigy
Flames flashed amidst the mountain-hollows dark
Where he fell smitten.—HESIOD'S THEOGONY.

Typhœus was said to be the son of Tartarus and Terra, which may be interpreted, that Hell incited the building of the Tower of Babel, and that it was constructed of earth, that is, of clay made into brick. It attempted heaven also, according to the ancients. The following, relative to Typhœus, and the Tower of Babel, are directly parallel:

Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and slime had they for mortar.
And they said, Go to, let us build us a city, and a tower, whose top may reach unto heaven.
GENESIS xi. 3, 4.

Huc quoque terrigenam venisse Typhœa narrat.
OVID. METAM. v. 325.

Et magnis subjectum molibus urget
Æthereas ausum sperare Typhœa sedes.
OVID. METAM. v. 347.

From similarity of name (*Bab-y* and *Babel*), from identity of origin, and a like destruction, but little doubt can exist that *Baby*, *Babel*, and Typhœus are one and the same thing.

52. *Cyclopum:* of the Cyclops. See notes on *tela* and *Cyclopum*, page 71.

54. *Tela secunda:* weapons of the second class. Although this may be a mere embellishment of the poet, yet it is a physical truth; for about the time of the fall of the leaf, and the ripening of the grape, which the advent of Jupiter is intended to represent, though storms are frequent, the thunder and lightning are less terrible than in midsummer.

54. *Domum intrat.* Enters the house of Semele, the daughter of Agenor.

55. *Tumultus æthereos:* the ethereal tumults.

Non tulit æthereos; donisque jugalibus arsit.
Imperfectus adhuc infans genitricis ab alvo
Eripitur, patrioque tener (si credere dignum est,)
Insuitur femori; maternaque tempora complet.

NOTÆ.

56. *Arsit:* she was consumed. Moore gives a graphic account of a maid blasted, in like manner, by the glory of her angelic lover:

Scarce had I touched her shrinking frame,
When—oh, most horrible!—I felt
That every spark of that pure flame—
Pure, while among the stars I dwelt—
Was now by my transgression turned
Into gross, earthly fire, which burned,
Burned all it touched, as fast as eye
Could follow the fierce ravening flashes,
Till there—O God! I still ask why
Such doom was hers? I saw her lie
Blackening within my arms to ashes!
LOVES OF THE ANGELS.

57. *Imperfectus adhuc:* as yet imperfect.

Cadmean goddess, universal queen,
Thee, Semele, I call, of beauteous mien;
Deep-bosomed lovely flowing locks are thine,
Mother of Bacchus, joyful and divine,
The mighty offspring, whom Jove's thunder bright
Forced *immature*, and frightened into light.
HYMN OF ORPHEUS TO SEMELE.

57. *Genitricis ab alvo:* from the womb of his mother. Orpheus makes Proserpine, or the Earth, the mother of Bacchus:

Mother of Bacchus, sonorous, divine,
And many-formed the parent of the vine.
* * * * *
O vernal queen, whom grassy plains delight,
Sweet to the smell, and pleasing to the sight:
Whose holy form in budding fruits we view,
Earth's vigorous offspring of a various hue:
Espoused in autumn, life and death alone
To wretched mortals from thy power is known.
HYMN TO PROSERPINE.

The above extract from Orpheus, who introduced into Greece most of its religious rites, and, consequently, is the best fitted to expound them, shows that Semele, Proserpine, and the Earth were identical. The birth of Bacchus, then, is a *myth* of a physical character. Jupiter, as the ethereal heat, or electric power, is the impregnating force of nature, and is, therefore, the father of Bacchus, or the grape, by Semele, the earth. The mother nourishes her offspring until blasted by the fires of Jupiter, who then assumes the part of a mother, and completes the maternal period; that is, the sap and juices go up from the earth, nourishing the young Bacchus, or grape, until the dry ethereal heats of autumn come on, when the sap begins to return to the earth, the leaves fall, the vine dies, as it were; while the same heats that withered and destroyed the mother, nourish and bring the child to perfection—in other words, ripen the grape, and produce the wine.

58. *Eripitur:* is snatched; is rescued.

Him, as the pangs of child-birth came,
While all around her flashed the lightning's flame,
Untimely did his mother bear,
Then in the thunder's volleyed blaze expire.
But favoring Jove, with all a father's care.
Snatched his loved infant from the blasting fire,
And, hid from Juno's jealous eye,
Closed the young Bacchus in his thigh.
BACCHÆ OF EURIPIDES.

59. *Femori.* Pliny speaks of a mountain in India named Nysa, the same that Strabo and Ælian call Meros, which signifies *a thigh.* The mountain was sacred to Jupiter; and as Bacchus was brought up there, fabulous antiquity has asserted that Bacchus was produced from the thigh of Jupiter. At Nysa in Bœotia, Deucalion's ark rested. See note on Parnassus, p. 76.

Hear me, illustrious father, dæmon famed,
Great Saturn's offspring, and Sabazius named;
Inserting Bacchus, bearer of the vine,
And sounding god, within thy thigh divine,
That when mature, the Dionysian god
Might burst the bands of his concealed abode.
HYMN OF ORPHEUS TO JUPITER SABAZIUS

Euripides gives a physical interpretation of this part of the Fable, which is the true explanation of the *myth.*

Οὗτος θεοῖσι σπένδεται θεὸς γεγώς,
Ὡς τε διὰ τυῦτον τἀγαθ' ἀνθρώποις ἔχειν.
Καὶ καταγελᾶς νιν, ὡς ἐγερβάφη Διὸς
Μηρῷ, διδάξω σ' ὡς καλῶς ἔχει τόδε.
Ἐπεί νιν ἥρπασ' ἐκ πυρὸς κεραυνίου
Ζεὺς εἰς τ' ὄλυμπον βρέφος ἀνήγαγεν νέον,
Ἥρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ
Ζεὺς δ' ἀντεμηχανήσαθ', οἷα δὴ θεός·
Ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
Αἰθέρος, ἔθηκε, τόνδ' ὅμηρον ἐκδιδοὺς
Διόνυσον Ἥρας νεικέων· χρόνῳ δέ νιν
Βροτοὶ τραφῆναί φασιν ἐν μηρῷ Διός,
Ὄνομα μεταστήσαντες, ὅτι θεᾷ θεός
Ἥρᾳ ποθ' ὁμήρευσε, συνθέντες λόγον.
BAKXAI.

He to the gods, though born himself a god,
Is offered in libation, that through him
Men may enjoy the blessings of this life:
And thou deridest him as sewed within
The thigh of Jove; I'll teach thee what this means.
When Jove had snatched him from the lightning's flame,
He bore the newborn infant up to heaven;
But Juno wished again to cast him down.
Then Jove, a god, against this thus contrived:
Part of the ether which enrings the earth
He burst, and lodged him as a hostage there,
Delivering Bacchus up from Juno's rage.
In time, men fabled that within Jove's thigh
The god was nourished; changing thus the name,
They formed this myth, because the god was made
A hostage to the goddess Juno.

In this translation, which I have made as literal as possible, it will be seen that Bacchus is the grape, or wine, since

Furtim illum primis Ino matertera cunis
Educat. Inde datum Nymphæ Nyseïdes antris
Occuluêre suis; lactisque alimenta dedêre.

NOTÆ.

"He to the gods, though born himself a god,
Is offered in libation."

Euripides, who was fond of indulging in conceits that depended on the use of terms of similar sound, though of different import, has played upon the words μηρός, *a thigh*, and μέρος, *a part*; and as we know that Jupiter, and the ether, are one and the same, he tells us, that by *the thigh of Jupiter* is to be understood *a part of the ether*, expressly stating that the *myth* depends upon the change of name, or term, "ὄνομα μεταστήσαντες; thus μέρος (μηρός) αἰθέρος, *part of the ether; thigh of Jupiter*. And, again, as heaven is often used for the sky, or open air, Jupiter may be said to take Bacchus up to heaven, after the lightning's flame has destroyed the mother; that is, after the falling of all the leaves of the vine, consequent upon the autumnal heat, has left the grape hanging in the open air. It is a well-known fact, that the higher grapes are in the air, the better they are; and for this purpose the ancients reared them as high as possible. The grape being thus suspended between the upper air, or Jupiter, and the air near the earth, or Juno, may be said to be a *hostage* between them. It would thus be a *division* between the upper and lower air; and, hence, ὅμηρον, *a hostage*, and ὡμήρευσε, employed by Euripides, as given above, may not only contain a double meaning with reference to μηρός, *a thigh*, but may further have a shadowy signification that turns upon μείρω, *to divide*.

60. *Ino.* Though we interpret this fable physically, it has many mythological references to Noah. Bacchus is the son of Semele, or the rainbow; Ino, a goddess of the sea, rears him in his cradle (*cunis*) which is the same as *boat*; he is hid in the air or darkness of the flood; he dwells at Nysa.

61. *Nyseïdes nymphæ.* The nymphs of Nysa. It is a beautiful allegory, that after Bacchus, or wine, has become perfected, he is given over to the nymphs, daughters of Ocean, who give him a portion of their own native element, and moreover the nutriment of milk. The custom of diluting wine with water, and of making milk punch, is no doubt as old as the deity of the wine-cup himself.

Nymphs, who from Ocean famed derive your birth,
Who dwell in liquid caverns of the earth;
Nurses of Bacchus, secret-causing powers,
Fructiferous goddesses, who nourish flowers.
* * * * * *
O Nysian nymphs, insane, whom oaks delight,
Lovers of spring, Pæonian virgins bright:
With Bacchus and with Ceres, hear my prayer!
HYMN OF ORPHEUS.

For a burlesque of this fable, see Lucian.

QUÆSTIONES.

Why did Juno rejoice in the destruction of Actæon?
What fresh cause of dislike had she against the house of Agenor?
Who was Semele?
What does Juno resolve to do?
Why is Juno said to be both the wife and sister of Jupiter?
What form does the goddess assume?
What does the fictitious Beroë advise?
Does Semele make the request of her lover?
What were the insignia of Jupiter?
Does he grant her request?
Why is the Styx designated the god of gods?
What effort does Jupiter make to lessen his terrible majesty?
Who was Typhœus?
How are we to consider this fabulous demon?
With what kind of thunderbolts does Jupiter come?
What is the effect of his awful majesty on Semele?
What modern poet presents us with a similar catastrophe?
Was the infant of Semele destroyed by the lightning?
What disposition did Jupiter make of it?
What geographical and historical facts will explain this fiction?
How many Bacchuses were there?
Were the accounts of them somewhat similar?
What opinion would this favor?
Who may be regarded as the original Bacchus?
Were Osiris and Bacchus the same?
In the processions of Osiris was there an evident reference to Noah?
How did the Egyptians change the history of Bacchus to the allegorical Osiris?
How would they consider the paternity of the vine, after this?
Explain the fable of Bacchus, as related by Ovid?
Were Proserpine, Semele, and the Earth the same?
How do you explain Semele's death?
How do you explain the placing of Bacchus in the thigh of Jove?
What references to Noah are to be found in this fable?

FABULA V.

ECHO, PRÆ IMPATIENTIA AMORIS, IN VOCEM MUTATUR.

Echo, whose loquacity was objectionable to Juno, because she detained that goddess while the nymphs, familiar with Jupiter, might escape, has the power of speech restricted to the repetition of the last words that are uttered by others. After this, she falls in love with Narcissus, and being spurned by him, pines away to a skeleton, which is changed into stone. Her voice alone remains.

EXPLICATIO.

The ancient mythologists were fond of investing not merely the incidents of history, but subjects of natural philosophy and of morality, with a livelier and redoubled interest, by means of their fictions. Thus they have given to Echo, which is the mere reflection of sound, corporeity with all the attendant attributes and passions of human existence. They have rendered the attraction still greater, by representing her as a maid pining away under the workings of a hopeless passion. There was, perhaps, the greater verisimilitude, considering the sarcastic judgment of the world, in making Echo a female, as she is distinguished for loquacity, which is said to be a characteristic of the female sex. As echo is always more faint than the sound which gives rise to it, there is singular propriety in representing the vocal maid as the victim of a passion, which, when unfortunate, tends to make the voice low and feeble. She is said to conceal herself in woods, winding valleys, and caverns, because these are most favourable to the reflection of sound. Such is the physical interpretation. Considering the Fable allegorically, we may regard Echo as Vain-glory, and Narcissus as Self-love, which the former affects. Vain-glory, rejected and contemned, becomes mere emptiness—a sound, and nothing more.

To take a philosophical view of the subject, Echo is a sound reflected from a distant surface, depending on certain conditions. It is necessary that the ear be in the line of reflection; and when the person that emits the sound wishes to hear the echo, the line of reflection must be perpendicular to the body that reflects; unless there be several reflecting surfaces, so as to bring the sound to him by repeated reflections. Besides, it is necessary that the reflecting surface be at a proper distance from the ear, to give sufficient time to distinguish between the original sound and the echo. The least distance to produce an echo is about fifty feet. Any body that will reflect sonorous pulses, will cause an echo, but concave bodies are especially well fitted for their production. Some echoes are remarkable for frequency of repetition. One in Woodstock park repeats seventeen times by day, and twenty times by night. At Pavia, there is one which repeats thirty times. An echo in the Simonetta palace, near Milan, repeats the report of a pistol sixty times.

UMQUE ea per terras fatali lege geruntur;
Tutaque bis geniti sunt incunabula Bacchi:
Tiresias vates tum per celeberrimus urbes
Irreprehensa dabat populo responsa potenti.
Prima fidei, vocisque ratæ tentamina sumsit
Cærula Liriope: quam quondam flumine curvo
Implicuit; clausæque suis Cephisos in undis,
Vim tulit. Enixa est utero pulcherrima pleno
Infantem, Nymphis jam tunc qui posset amari;
Narcissumque vocat. De quo consultus, an esset

NOTÆ.

1. *Fatali lege:* by the law of the Fates.

2. *Bis geniti:* twice born; first from his mother, secondly from the thigh of Jupiter.

> Hear me, Jove's son, blest Bacchus, god of wine,
> Born of two mothers, honored and divine.—Hymn of Orpheus.

3. *Tiresias.* He was the son of Everus and the nymph Chariclo. He was said to have been changed into a girl in early life, in consequence of striking two serpents that were lying together. Seven years after, he again struck two serpents similarly situated, and recovered his virile form. Made the arbiter of a dispute between Jupiter and Juno, and having decided against the goddess, she deprived him of eyesight. Callimachus, in his Hymn on the Bath of Pallas, says, that having seen Minerva while bathing, the goddess deprived him of sight; but in consequence, gave him the gift of prophecy.

3. *Urbes:* the cities of *Aonia.* The mountainous region of Bœotia was called Aonia.

4. *Irreprehensa responsa:* blameless oracles; so called because always verified by fact.

6. *Liriope.* One of the Oceanides, and the mother of Narcissus by the river Cephisos.

7. *Cephisos.* A river of Greece, which rises in Phocis, and passing to the north of Delphi, enters Bœotia, and falls into the Copaic lake.

10. *Narcissum.* The son of Liriope by Cephisos. He was a beautiful youth, be-

Tempora maturæ visurus longa senectæ;
Fatidicus vates, Si se non noverit, inquit.
Vana diu visa est vox auguris. Exitus illam,
Resque probat, letique genus, novitasque furoris
Jamque ter ad quinos unum Cephisius annum
Addiderat: poteratque puer, juvenisque videri.
Aspicit hunc, trepidos agitantem in retia cervos,
Vocalis Nymphe; quæ nec reticere loquenti,
Nec prior ipsa loqui didicit, resonabilis Echo.
Corpus adhuc Echo, non vox erat: et tamen usum
Garrula non alium, quàm nunc habet, oris habebat;
Reddere de multis ut verba novissima posset.
Fecerat hoc Juno; quia, cùm deprendere posset
Sub Jove sæpe suo Nymphas in monte jacentes,
Illa deam longo prudens sermone tenebat,
Dum fugerent Nymphæ. Postquam Saturnia sensit;
Hujus, ait, linguæ, quâ sum delusa, potestas
Parva tibi dabitur, vocisque brevissimus usus:
Reque minas firmat. Tamen hæc in fine loquendi
Ingeminat voces; auditaque verba reportat.
Ergo, ubi Narcissum per devia lustra vagantem
Vidit, et incaluit; sequitur vestigia furtim.
Quòque magìs sequitur; flammâ propiore calescit.
Non aliter, quàm cùm summis circumlita tædis
Admotam rapiunt vivacia sulphura flammam.
O quoties voluit blandis accedere dictis,
Et molles adhibere preces! natura repugnat,

15. Jamque Cephisius addiderat unum annum ad ter quinos: poteratque videri puer, juvenisque.

26. Saturnia postquam sensit hoc, ait; potestas parvæ hujus linguæ qua sum delusa dabitur tibi, ususque brevissimus vocis.

37. *At* natura *ejus* repugnat, nec sinit ut incipiat.

NOTÆ.

loved by Echo and many other maidens, whom he slighted. He saw his face in a fountain, and falling in love with his own image, pined away, and, after death, was changed into a flower of the same name. As the Narcissus flourishes near the water, hence, he is fabled to be the son of the river Cephisos.

14. *Novitas furoris:* the strangeness of his mad passion.

16. *Puer juvenis.* Such was his age and his appearance, that he might be regarded either as a boy or a youth. Or, to consider it differently, he was a boy in beauty, but a youth in size.

19. *Resonabilis Echo:* the resounding Echo. She was the daughter of Tellus and Aër, and was remarkable for her loquacity. Ausonius makes her the daughter of Air and the Tongue:

Aëris et linguæ sum filia, mater inanis
Judicii, vocemque sine mente gero.
Extremos pereunte modos a fine reducens,
Ludificata sequor verba aliena meis.
Auribus in vestris habito penetrabilis Echo:
Et si vis similem pingere, pinge sonum.
Epigram. xi.

Pliny gives the real cause of the Echo:

Montium flexus, crebrique vertices, et conflexa cubito, aut anfracta in humeros juga, vallium sinus concavi, scindunt inæqualiter inde resultantem aëra; quæ causa etiam voces multis in locis reciprocas facit.
Natural. Histor. lib. ii. cap. 44.

20. *Corpus adhuc:* she was yet a body. She had not been changed to a voice.

22. *Verba novissima:* the last words. The confusion of sounds consequent upon the words following in continuation, prevents their being heard distinctly; but the last words not being thus interrupted, return to us with distinctness. Some echoes repeat completely. There is an echo at Rosneath, near Glasgow, that repeats a tune played with a trumpet, three times, perfectly and distinctly.

23. *Cùm deprendere posset:* when she might have caught.

29. *Reque minas firmat:* she confirms her threats by deed.

31. *Devia lustra:* the pathless forests.

33. *Quòque magìs sequitur:* and the more she follows him.

34. *Summis tædis:* on the ends of torches.

35. *Vivacia sulphura.* It will be seen that brimstone matches were an early invention.

36. *Blandis dictis:* with seductive words; with soft accents.

37. *Natura repugnat.* Her nature re-

Nec sinit incipiat; sed, quod sinit, illa parata est
Expectare sonos, ad quos sua verba remittat.
Fortè puer, comitum seductus ab agmine fido,
Dixerat, Ecquis adest? Et, Adest, responderat Echo.
Hic stupet: utque aciem partes divisit in omnes;
Voce, Veni, clamat magnâ: vocat illa vocantem.
Respicit, et nullo rursus veniente, Quid, inquit,
Me fugis? Et totidem, quot dixit verba, recepit.
Perstat; et alternæ deceptus imagine vocis;
Huc coëamus, ait: nullique libentiùs unquam
Responsura sono, Coëamus rettulit Echo.
Et verbis favet ipsa suis; egressaque sylvis
Ibat, ut injiceret sperato brachia collo.
Ille fugit; fugiensque, Manus complexibus aufer:
Antè, ait, emoriar, quàm sit tibi copia nostri:
Rettulit illa nihil, nisi, Sit tibi copia nostri.
Spreta latet sylvis; pudibundaque frondibus ora
Protegit; et solis ex illo vivit in antris.
Sed tamen hæret amor; crescitque dolore repulsæ.
Attenuant vigiles corpus miserabile curæ:
Adducitque cutem macies; et in aëra succus
Corporis omnis abit. Vox tantùm, atque ossa supersunt,
Vox manet: ossa ferunt lapidis traxisse figuram.

51. Ille fugit, fugiensque ait; aufer manus complexibus, emoriar antequam sit tibi copia nostri.

NOTÆ.

sists her inclination. Nature formed woman to be wooed, not to woo; and this causes her to be retiring in her manners. Besides this innate modesty and reserve, there was a personal inability in the case of Echo to court her lover. She could not speak any thing of herself, but merely repeat the last words that she heard.

40. *Puer.* Narcissus.

42. *Aciem divisit:* directed his sight; cast his eye.

43. *Vocat vocantem.* Echo cries, *Veni!*

45. *Recepit:* received; heard again.

46. *Imagine:* with the echo. This reflection of sound may be figuratively called its *image*, for it corresponds in sound to the reflection in sight, of an object from a mirror; both reflections being more weak and faint than the original which produced them.

Simul et jocosa
Redderet laudes vaticani
Montis imago.—HORAT. lib. i. ode 20.

Recinet jocosa nomen imago.
HORAT. lib. i. ode 12.

Saxa sonant, vocisque offensa resultat imago.
VIRGIL, Georgic iv. 50.

49. *Verbis favet:* she favors her words. She goes to join Narcissus.

54. *Spreta:* despised. Such is the constitution of man's nature, that he is generally pleased with the coyness of a maiden, rather than her forwardness.

55. *Solis in antris:* in lonely caverns. The cavities of these are particularly calculated to produce the echo.

56. *Dolore repulsæ:* with the pain of repulse; with the pain of rejection by Narcissus.

58. *Adducit cutem:* shrivels up the skin.

60. *Vox manet:* her voice only remains.

60. *Ossa ferunt.* Her bones were changed into stone. This is said, because the repercussion of sound from rocks is the most forcible and *clear*.

QUÆSTIONES.

Who was Echo?
What did Juno do to her? Why?
Who was Tiresias? Who Narcissus?
Why was he fabled to be the son of the river Cephisos?
With whom did Echo fall in love?
Was her passion reciprocated?
What effect had the repulse of Narcissus?
Where did she hide afterwards?
What became of her eventually?
How must we interpret this Fable?
Why is Echo fabled to pine away?
Why does she repeat only the last words?
Why are her bones said to be changed into stone?

FABULA VI.

NARCISSUS SE DEPERIT: MUTATUR IN FLOREM.

Narcissus had slighted many of the nymphs, until one of them, suffering from his cruelty, entreated the goddess Nemesis to punish his pride by permitting him to indulge, in like manner, a hopeless passion. The goddess answered her prayer, and Narcissus, violently inflamed with the love of his own person, which he beheld in a fountain, pined away, and was at length changed into a flower of the same name.

EXPLICATIO.

The following account, from Pausanias, would seem to give an air of historical probability to the story of Narcissus: "There is a place near Thespiæ which is called Danacus. In this is the fountain of Narcissus, in which, they say, he beheld his own likeness, and not conceiving that it was his shadow, or how he was beloved by himself, pined away and died by the brink of the fountain. But how absurd it is to believe that any should be so distracted or besotted with affection, as not to distinguish a shadow from a substance? Yet something like this is recorded, not vulgarly known. Narcissus had a sister born at the same birth, so exceedingly like as to be hardly distinguishable; alike also their hair in color and trim, and alike their habits; who, accustomed to hunt and exercise together, loved each other ardently; and when she died, he repaired oft to this fountain, much satisfying his affection in gazing therein, as not beholding his own shadow, but the image of his dead sister."

But Pausanias misconceived the story, which was merely an allegory, and in attempting to explain it by a seeming historical account, which he had received, actually employs a second allegory, without being conscious of the fact.

The flower called Narcissus is wont to grow by the side of streams, and hence was said to be the son of the river Cephisus. This flower was abundant in Thespiæ, as related by modern travellers, and hence the fabulous transformation. Being one of the first flowers that decorate the earth, he would thus be fabled to be an especial favorite of the nymphs. The ancients had sufficient acquaintance with botany, to notice the sexual characteristics of flowers, and as the Narcissus belongs to Class VI., Hexandria, Order 1, Monogynia, thus having the characteristics of both sexes, he might be fabled to be loved by both males and females. Furthermore, having thus stamens and a pistil on each individual flower, he may be said, in the language of Pausanias, to be in love with his sister, or in the language of Ovid, to fall in love with himself: "He alike excites and bears the flame of love."

Now, the Narcissus does not stand straight, but is inclined to one side, and generally towards the water, whence the fiction of its gazing in the fountain. As Spring is a season of the year corresponding to youth in the life of man, and as this flower blooms in the early spring, hence Narcissus is said to pine away in youth.

HIC hanc, sic alias, undis aut montibus ortas,
Luserat hic nymphas; sic cœtus antè viriles.
Inde manus aliquis despectus ad æthera tollens,
Sic amet iste licet, sic non potiatur amato.
Dixerat. Assensit precibus Rhamnusia justis. 5
Fons erat illimis, nitidis argenteus undis,

NOTÆ.

1. *Sic luserat hanc:* thus he had deceived her. So Pomona:

E'en now when silent scorn is all they gain,
A thousand court you, though they court in vain:
A thousand sylvans, demigods, and gods,
That haunt our mountains, and our Alban woods.—METAMORPH. xiv.

4. *Sic amet:* thus may he love. May he cherish an unfortunate passion for one that does not return his love.

4. *Sic non potiatur.* The pangs of unrequited love are most difficult to bear. Hence Anacreon:

Χαλεπὸν τὸ μὴ φιλῆσαι,
Χαλεπὸν δὲ καὶ φιλῆσαι,
Χαλεπώτατον δὲ πάντων,
Αποτυγχάνειν φιλοῦντα.

Of all pains, the greatest pain
Is to love, but love in vain.—COWLEY.

Miserable most to be unloved.—SHAKSPEARE.

5. *Rhamnusia.* Nemesis, the avenger of pride and wickedness. She was the daughter of Jupiter and Necessity, and was called Rhamnusia, because she had a temple at Rhamnus, in Attica. Her statue at Rhamnus, so celebrated by Varro, was made by Phidias, of the very marble which the Persians had brought with which to erect a trophy for the victory which they confidently expected over the Athenians. Hence Ausonius:

Me lapidem quondam Persæ advexere trophæum
Ut fierem bello: nunc ego sum Nemesis.

6. *Fons erat.* The poet now introduces the story of the infatuation of Narcissus, by describing the fountain in which he saw

Quem neque pastores, neque pastæ monte capellæ
Contigerant, aliudve pecus; quem nulla volucris,
Nec fera turbârat, nec lapsus ab arbore ramus.
Gramen erat circa, quod proximus humor alebat;
Sylvaque, sole lacum passura tepescere nullo.
Hìc puer, et studio venandi lassus et æstu,
Procubuit; faciemque loci, fontemque secutus.
Dumque sitim sedare cupit; sitis altera crevit.
Dumque bibit, visæ correptus imagine formæ,
Rem sine corpore amat: corpus putat esse, quod umbra est.
Adstupet ipse sibi; vultuque immotus eodem
Hæret, ut è Pario formatum marmore signum.
Spectat humi positus geminum, sua lumina, sidus,
Et dignos Baccho, dignos et Apolline crines;
Impubesque genas, et eburnea colla, decusque
Oris, et in niveo mistum candore ruborem;
Cunctaque miratur, quibus est mirabilis ipse.
Se cupit imprudens: et, qui probat, ipse probatur:
Dumque petit, petitur; pariterque incendit, et ardet.
Irrita fallaci quoties dedit oscula fonti!
In mediis, quoties visum captantia collum,
Brachia mersit aquis; nec se deprêndit in illis!
Quid videat, nescit; sed, quod videt, uritur illo:

12. Puer lassus et studio venandi, et æstu, procubuit hìc, secutus faciemque loci, fontemque.

19. Positus humi, spectat sua lumina, geminum sidus, et crines dignos Baccho, dignos et Apolline.

NOTÆ

his image. It was in a quiet and sequestered spot, and had never been troubled before.

Through the wild and devious solitude
He threaded the maze. alone,
To a lake, that fringed with underwood,
Like the eye of the forest shone.
He parted the branches waving o'er
The glassy water's brink,
Ne'er parted, save by the fawn, before,
As it glided through, to drink.
Antique Cameos.

6. *Argenteus:* silvery; bright as silver. Ovid, in his Epistles, has another beautiful description of a fountain:

A fount there is, whose silver waters show,
Clear as a glass, the shining sands below;
A flowery lotus spreads its arms above,
Shades all the banks, and seems itself a grove:
Eternal greens the mossy margin grace,
Watched by the sylvan genius of the place.
Sappho to Phaon.

12. *Studio venandi:* with the engagements of hunting.

13. *Faciem loci secutus:* having followed *with his eyes* the appearance of the place; being charmed with the appearance of the place.

14. *Sitim sedare:* to slake his thirst. So Lucretius:

Et sedare sitim prius est, quàm pocula natam.

14. *Sitis altera:* a different thirst, viz. the love of himself.

16. *Rem sine corpore:* a thing without a body; a thing without substance, viz. the shadow of himself.

18. *Pario marmore.* The best and whitest marble was obtained from Paros, an island in the Ægean.

18. *Hæret:* he remains fixed.

And leaves the semblance of a lover, fixed
In melancholy site, with head declined,
And love-dejected eyes.—Thomson.

18. *Signum:* a figure; a statue.

19. *Humi positus:* thrown upon the ground.

Strays. in heart-thrilling meditation lost,
Indulging all to love: or *on the bank*
Thrown, amid drooping lilies, swells the breeze
With sighs unceasing, and the brook with tears.
Thomson.

20. *Dignos Baccho.* His hair would have graced Bacchus or Apollo. The poets delight to dwell upon the beauty of the hair of these deities.

Solis æterna est Phœbo Bacchoque juventa;
Et decet intonsus crinis utrumque deum.
Tibullus.

21. *Impubes genas:* beardless cheeks.

24. *Probat.* As the lover and the beloved are one and the same person, the poet has, with address, represented the circumstance, by employing the same verb in different voices; the active voice being beautifully expressive of the male character, while the passive voice corresponds in its nature to the female.

25. *Accendit et ardet:* inflames, and is inflamed.

Atque oculos idem, qui decipit, incitat, error.
Credule, quid frustrà simulacra fugacia captas?
Quod petis, est nusquam: quod amas, avertere, perdes.
Ista repercussæ, quam cernis, imaginis umbra est.
Nil habet ista sui. Tecum venitque, manetque;
Tecum discedet; si tu discedere possis.
Non illum Cereris, non illum cura quietis,
Abstrahere inde potest. Sed, opacâ fusus in herbâ,
Spectat inexpleto mendacem lumine formam:
Perque oculos perit ipse suos. Paulumque levatus,
Ad circumstantes tendens sua brachia sylvas:
Ecquis, ïo sylvæ, crudeliùs, inquit, amavit?
Scitis enim, et multis latebrâ opportuna fuistis.
Ecquem, cùm vestræ tot agantur sæcula vitæ,
Qui sic tabuerit, longo meministis in ævo?
Et placet, et video; sed quod videoque, placetque,
Non tamen invenio: tantus tenet error amantem.
Quoque magìs doleam; nec nos mare separat ingens,
Nec via, nec montes, nec clausis mœnia portis;

30. Atque idem er ror qui decipit oculos, incitat *eos*.

36. Non cura Cereris illum, non *cura* quietis potest abstrahere illum inde.

43. Cum tot sæcula vestræ vitæ agantur, meministis ecquem in longo ævo qui tabuerit sic?

NOTÆ.

31. *Simulacra fugacia:* fleeting images.

32. *Avertere:* be turned away. The verb is in the imperative mood, passive voice.

33. *Repercussæ imaginis:* of your reflected image.

34. *Nil habet sui:* has nothing of itself; has no reality. Milton, in describing Eve at the fountain, has imitated this passage of our poet:

That day I oft remember, when from sleep
I first awaked, and found myself reposed
Under a shade on flowers; much wondering where,
And what I was—whence thither brought, and how.
Not distant far from thence a murmuring sound
Of waters issued from a cave, and spread
Into a liquid plain, then stood unmoved,
Pure as the expanse of heaven: I thither went
With unexperienced thought, and laid me down
On the green bank, to look into the clear
Smooth lake, that to me seemed another sky.
As I bent down to look, just opposite
A shape within the watery gleam appeared,
Bending to look on me: I started back,
It started back; but pleased I soon returned.
Pleased it returned as soon, with answering looks
Of sympathy and love: there I had fixed
Mine eyes till now, and pined with vain desire,
Had not a voice thus warned me: "What thou seest,
What there thou seest, fair creature, is thyself;
With thee it came and goes; but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy soft embraces, he
Whose image thou art; him thou shalt enjoy
Inseparably thine, to him shalt bear
Multitudes like thyself, and thence be called
Mother of human race. What could I do,
But follow straight, invisibly thus led,
Till I espied thee, fair indeed, and tall,
Under a plantain? yet, methought, less fair,
Less winning soft, less amiably mild,
Than that smooth watery image: back I turned;
Thou following, criedst aloud; Return, fair Eve!
Whom fliest thou? whom thou fliest, of him thou art,
His flesh, his bone; to give thee being I lent
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear.
PARADISE LOST.

36. *Cura Cereris:* a regard for food. Ceres, the goddess of corn, is here put, by metonymy, for food made of corn. Ceres was the daughter of Saturn and Vesta. She had a beautiful daughter by Jupiter, named Proserpine, who was carried away by Pluto, as she was gathering flowers at Enna, in Sicily. Disconsolate at her loss, she lit two torches, and travelled over the whole world in search of her daughter. Having learned the fate of Proserpine, she went up to heaven in a chariot drawn by two dragons, and besought Jupiter to cause her restoration; with which request he complied, on condition that she had not eaten any thing in the infernal regions. She had, however, tasted some pomegranates, which rendered her constant stay on earth contrary to the fates. Jupiter then ordered Proserpine to remain six months of the year with Pluto, and the rest of the year with her mother, upon earth. She was the same as the Egyptian Isis.

37. *Fusus:* thrown carelessly. This word expresses a perfect abandonment of person.

38. *In expleto lumine:* with unsatisfied eye.

42. *Latebra opportuna:* a convenient retreat. Many had come thither to nourish, amid its shades, an unfortunate passion.

Sudden he starts,
Shook from his tender trance, and restless runs
To glimmering shades and sympathetic glooms.
THOMSON.

Exiguâ prohibemur aquâ. Cupit ipse teneri:
Nam quoties liquidis porreximus oscula lymphis;
Hic toties ad me resupino nititur ore.
Posse putes tangi: minimum est quod amantibus obstat.
Quisquis es, huc exi. Quid me, puer unice, fallis;
Quòve petitus abis? Certè nec forma, nec ætas
Est mea, quam fugias: et amârunt me quoque nymphæ.
Spem mihi, nescio quam, vultu promittis amico:
Cùmque ego porrexi tibi brachia, porrigis ultro;
Cùm risi, arrides. Lacrymas quoque sæpe notavi,
Me lacrymante, tuas. Nutu quoque signa remittis:
Et, quantum motu formosi suspicor oris,
Verba refers aures non pervenientia nostras.
In te ego sum, sensi: nec me mea fallit imago.
Uror amore mei: flammas moveoque feroque.
Quid faciam? Roger, anne rogem? quid deinde rogabo?
Quod cupio, mecum est; inopem me copia fecit.
O utinam nostro secedere corpore possem!
Votum in amante novum; vellem, quod amamus, abesset.
Jamque dolor vires adimit; nec tempora vitæ
Longa meæ superant; primoque extinguor in ævo.
Nec mihi mors gravis est posituro morte dolores.
Hic, qui diligitur, vellem diuturnior esset.
Nunc duo concordes animâ moriemur in unâ.
Dixit, et ad faciem rediit malè sanus eandem;
Et lacrymis turbavit aquas: obscuraque moto

60. Et quantum suspicor motu formosi oris, refers verba non pervenientia *ad* nostras aures.

72. Nunc duo concordes moriemur in una anima.

NOTÆ.

49. *Prohibemur:* we are kept asunder; we are separated.

49. *Teneri:* to be taken; to be embraced.

51. *Resupino ore:* with mouth turned upward.

53. *Puer unice:* O matchless boy.

54. *Certe nec forma.* Corydon, in like manner, is described by Virgil as praising his form to Alexis, after contemplating his image in the water:

Nec sum adeò informis: nuper me in litore vidi,
Cùm placidum ventis staret mare; non ego Daphnim,
Judice te, metuam, si nunquam fallat imago.
Eclog. ii.

55. *Nymphæ.* Echo and other nymphs of the mountains and streams.

60. *Motu oris.* He suspects, by the motion of his lips, that the youth in the fountain is talking to him.

61. *Aures non pervenientia.* Supply *ad.*

62. *Nec me mea.* He discovers that it is his shadow which interests him.

63. *Flammas moveo et fero:* I excite and bear the flame.

64. *Roger, anne rogem?* The use of the verb here is like that of *probat* and *probatur*, *petit* and *petitur*, lines 25 and 26.

65. *Copia.* Too much plenty had made him poor.

Si cuperes alium, posses, Narcisse, potiri.
Nunc tibi amoris adest copia: fructus abest.
Ausonius.

67. *Votum novum.* Lovers like to be near those whom they love; Narcissus would be absent.

69. *Primoque extinguor:* I am carried off in my early age; I am extinguished in the bloom of youth.

He cometh forth like a flower, and is cut down: he fleeth also as a shadow, and continueth not.—Job xiv. 2.

71. *Vellem diuturnior.* Horace, in like manner, expresses for Chloe a love so ardent that he would even die for her:

Me Chloe now possesses whole,
Her voice and lyre commands my soul;
For whom I'll gladly die, to save
Her dearer beauties from the grave.
Od. ix. Lib. i.

72. *Concordes in anima una:* united in one life. The two, in this case, had but one life or soul. Affection unites lovers and friends so intimately, that it is said they have but one soul.

Nam ego sensi animam meam et animam illius unam fuisse animam in duobus corporibus.
S. Augustin. Confess. Lib. iv.

Et serves animæ dimidium meæ.—Horace.

73. *Malè sanus:* hardly sane. Conscious of his own infatuation, he yet could not break the spell. So Terence:

Et illam scelestam esse, et me miserum sentio: Et tædet; et amore ardeo; et prudens, sciens, Vivus, vidensque pereo: nec quid agam, scio.
Eunuch., Act. i. Sc. 1.

Reddita forma lacu est; quam cùm videsset abire;
Quò fugis? Oro mane; nec me, crudelis, amantem
Desere, clamavit. Liceat, quod tangere non est,
Aspicere, et misero præbere alimenta furori.
Dumque dolet, summâ vestem deduxit ab orâ,
Nudaque marmoreis percussit pectora palmis.
Pectora traxerunt tenuem percussa ruborem;
Non aliter, quàm poma solent; quæ candida parte,
Parte rubent: aut ut variis solet uva racemis
Ducere purpureum, nondum matura, colorem.
Quæ simul aspexit liquefactâ rursus in unda;
Non tulit ulteriùs: sed, ut intabescere flavæ
Igne levi ceræ, matutinæve pruinæ
Sole tepente solent, sic attenuatus amore
Liquitur; et cæco paulatim carpitur igni.
Et neque jam color est misto candore rubori;
Nec vigor, et vires, et quæ modò visa placebant,
Nec corpus remanet, quondam quod amaverat Echo.
Quæ tamen, ut vidit, quamvis irata memorque
Indoluit: quotiesque puer miserabilis, Eheu!
Dixerat; hæc resonis itĕrabat vocibus, Eheu!
Cùmque suos manibus percusserat ille lacertos,
Hæc quoque reddebat sonitum plangoris eundem.
Ultima vox solitam fuit hæc spectantis in undam,
Heu frustrâ dilecte puer! Totidemque remisit
Verba locus: dictoque Vale, Vale inquit et Echo.

86. Sed ut flavæ ceræ solent intabescere levi igne, matutinæve pruinæ tepente sole, sic attenuatus amore liquitur; et carpitur paulatim cæco igni.

NOTÆ.

78. *Alimenta furori:* fuel to my unhappy passion.

80. *Marmoreis palmis:* with his marble palms; with his hands white as marble.

87. *Igne levi ceræ:* like wax by a slow fire. So Virgil:

Hæc ut cera liquescit
Uno eodemque igni: sic nostro Daphnis amore.
ECLOGUE viii.

89. *Carpitur:* is consumed. So Virgil:

Vulnus alit venis, et cæco carpitur igni.
ÆNEID, iv.

90. *Candore.* The white and rosy color for which he was remarkable, is lost.

Candida candorem roseo suffusa rubore
Antè fuit.—OVID, Amor. iii. Eclog. 3.

92. *Nec corpus.* The comeliness, vigor, and grace which had charmed Echo, are all fled. So Terence:

Quid hoc morbi est! adeòne, homines immutarier
Ex amore, ut non cognoscas eundem esse?
EUNUCH., Act. ii. Sc. 1.

93. *Quamvis irata.* It is a beautiful picture of the unchangeableness of love, that even the spirit of the slighted Echo, after death, mourns for him. A modern poet expresses this in much vigor of language:

Planets may whirl through Chaos uncontrolled,
Stars from their courses sullenly retire;
Systems may play the rebel, as of old
A single star did, and assail their sire.
When the great death-bell of the Sun hath tolled,
Consumed upon his own funereal pyre,
The heavens may shrink and shrivel as a scroll,
But love, triumphant love, shall overlive the whole.—T. C. ATKINSON.

True love never dies; where it does not exist, it never has existed.—E. L. BULWER.

98. *Ultima vox:* the last speech; the last words.

100. *Locus:* the place; viz. the echo of the place.

100. *Dicto vale.* The verb *vale*, which is in the imperative mood, is used here as a noun substantive. The English verb *farewell*, is often used in the same manner.

100. *Vale inquit Echo.* Echo repeats the last word of the dying Narcissus. There is a truthfulness to nature in this description, for love treasures up in memory, and loves to repeat the last words of the departed.

Commoritur, Narcisse, tibi resonabilis Echo,
Vocis ad extremos exanimata modos
Et pereuntis adhuc gemitum resecuta querelis,
Ultima nunc etiam verba loquentis amat.
AUSONIUS, Epigram xcvii.

Ille caput viridi fessum submissit in herbâ:
Lumina nox claudit domini mirantia formam.
Tum quoque se, postquam est infernâ sede receptus,
In Stygiâ spectabat aquâ. Planxêre sorores
Naïdes; et sectos fratri posuêre capillos.
Planxêre et Dryades, plangentibus assonat Echo.
Jamque rogum, quassasque faces, feretrumque parabant:
Nusquam corpus erat: croceum pro corpore florem
Inveniunt, foliis medium cingentibus albis.

103. Tum quoque, postquam receptus est, infernâ sede, spectabat se in Stygia aqua.

NOTÆ.

102. *Nox claudit:* darkness closes his eyes. Figuratively, *nox* is often used for death, as *lux* is for life.

Nobis, cùm semel occidit brevis lux
Nox est perpetua una dormienda.
CATULLUS, v. 5.

Swift roll the years, and rise the expected morn,
O spring to *light*, auspicious babe be born!
POPE.

Sed omnes una manet nox.
HORACE, Lib. i. Od. xxviii.

She closed her eyes in everlasting *night*.
DRYDEN.

104. *In Stygia.* We hear of the ruling passion being strong in death, but in this instance it is continued after death. This was in accordance with the philosophy of the ancients. Hence Virgil:

Curæ non ipsa in morte relinquunt.—ÆNEID, vi.

105. *Naïdes.* The daughters of the river Cephisus, and sisters of Narcissus.

105. *Posuere capillos.* The cutting of the hair was a sign of great grief among the ancients. Thus Homer describes the custom at the funeral of Patroclus:

There lay the hero's corse with curls o'erspread
Late shorn from every mourning prince's head.
ILIAD, xxiii.

Their curls are shorn: one breaks his bow; another
His arrows and the quiver.
BION'S LAMENT FOR ADONIS.

106. *Dryades.* The Dryads were nymphs that presided over woods. Their name is derived from δρύς, *an oak.*

107. *Quassas faces:* split torches. Torches were carried before the dead at funerals, and were used to set fire to the funeral pyre. They were pointed, and sometimes shattered at the point, to make them ignite more readily.

108. *Croceum florem:* a saffron flower. This flower grows, for the most part, near the water, which has contributed much to the fiction. Hence an ancient poet says:

Hic est ille suis nimium qui credidit undis
Narcissus, vero dignus amore puer.
Cernis ab irriguo repetentem gramine ripam
Ut per quas periet crescere possit aquas.
SABÆUS.

And again, Thomson:

Narcissus fair,
As o'er the fabled fountain hanging still.
SEASONS.

109. *Cingentibus albis:* with white leaves enfolding the centre. The blood of Adonis was changed into the anemone, in a similar manner.

By this the boy that by her side lay killed
Was melted like a vapor from her sight;
And in his blood, that on the ground lay spilled,
A purple flower sprung up, chequered with white.—SHAKSPEARE.

QUÆSTIONES.

Who was Narcissus?
How did he treat the nymphs?
Who was Nemesis?
What prayer did she grant?
What infatuation possessed Narcissus in consequence?
Had he power to control this strange passion?
What became of him finally?
What metamorphosis did his body undergo?
What does Pausanias say in relation to the story of Narcissus?
How does Pausanias explain the story?
Is this explanation a veritable account, or merely an allegory?

What is the true explanation?

How may the Narcissus be said to be the son of the river Cephisus?

Did these flowers actually abound in Thespiæ?

How might Narcissus be fabled to be greatly loved by the nymphs?

To what botanical class does the Narcissus belong?

How then may he be said to fall in love with his sister, or according to others, with himself?

Why is he said to gaze in the fountain?

Why is he said to die in youth?

Who mourned his death?

What modern writer has imitated the description of Narcissus at the fountain?

What useful moral does the story of Narcissus teach?

FABULA VII.

ADVENTUS BACCHI: IMPIETAS PENTHEI.

Pentheus, the son of Echion and Agave, endeavors to prevent the Thebans from paying respect to Bacchus. He orders his servants to seize the pretended deity, and bring him before him. They cannot find Bacchus, but return with Acœtes, his chief priest, whom they have captured.

EXPLICATIO.

The orgies of Bacchus were the same as the mysterious rites of Osiris, with such alterations and additions as suited the corrupt tastes of those among whom they were introduced; for we are expressly told by Diodorus Siculus, that "Osiris is the same person that the Greeks call Dionysus;" and again, "the rites of Osiris and Bacchus are the same." Now in the processions of Osiris, found sculptured on the monuments of Egypt, evident reference is made to Noah. First, a boat is carried by priests, superintended by the pontiff clad in a leopard skin, after which are two *hieraphori* with a staff, then a man with a tambourine, behind whom is a pomegranate, with the stalk bound with ivy, followed by two *hieraphori* bearing a staff with a jackall, then others with ivy-bound flowers. The processions of Bacchus are similar to the above, with some additions; for we find in them the tambourine, the ivy-bound thrysus, the leopard skin, the sacred basket, and sometimes the ark, containing fruit with serpents enclosed in the same. Besides these, were carried the mysterious *phalli*, in honor of the deity.

Having before shown, that in their Bacchus, the Greeks had a confused blending of the history of Adam and Noah, and that their ceremonies were designed to commemorate early history, it is plain that the rites of Bacchus were a representation of the Fall of Man. The Bacchanals rushing wildly along, half-clothed and covered with skins, were no inappropriate representation of our first parents, as they left Eden, clothed with the skins which God had provided them, and forced now to till the soil for a sustenance. They uttered wild and piercing cries as they ran, and in the most sacred part of the ceremony, as they lifted the fruit from the mystic basket, or a serpent discovered itself from among the fruit, they shout Evœ! Evœ! in commemoration of the Tempter who had thus rendered agriculture and the tillage of the vine necessary. The mystic pomegranate, too, was probably said to be the fruit of temptation, as it was fair to the sight, and its name, ῥοία (*Rhea*), became the name of the productive earth, the goddess Rhea, because by eating of it the earth came to be cultivated. The fig-leaves, and the serpents in Hippa's hair, also have their antetypes in Eden. The *phallus*, too, which was borne in the orgies of Bacchus, was not only a sign of the fructifying principle of the earth, but had especial reference to the Fall of Man; for it was not till after the Fall, that "Adam knew his wife."

Such was the intention of the rites of Bacchus, but corruptions had probably been introduced, and licentiousness, which induced Pentheus to resist their introduction into Thebes.

OGNITA res meritam vati per Achaïdas urbes
Attulerat famam; nomenque erat auguris ingens.
Spernit Echionides tamen hunc, ex omnibus unus
Contemptor Superûm Pentheus: præsagaque ridet
Verba senis; tenebrasque et cladem lucis ademptæ
Objicit. Ille movens albentia tempora canis,
Quàm felix esses, si tu quoque luminis hujus
Orbus, ait, fieres; ne Bacchia sacra videres!

NOTÆ.

2. *Auguris:* of the prophet. This word properly belongs to a soothsayer who makes his predictions from the flight of birds.

No more the augur stands in snowy shroud,
To watch each flitting wing and rolling cloud.—HISTORY OF THE CHURCH.

3. *Echionides.* Pentheus, the son of Echion and Agave.

What rage, what rage doth Pentheus' bosom fire?
He from the dragon-brood,
That started from the ground, derives his blood.
Earth-born Echion was of old his sire.—BACCHÆ OF EURIPIDES.

4. *Contemptor superûm:* a contemner of the gods. The poet inculcates a good moral, by making impiety to the gods the cause of his punishment. A distinction should be made, however, between true religion and superstition.

He with profane contempt against me wars,
Drives me from the libations, in his vows
Deems me not worthy mention: for which cause,
To him and all the Thebans, will I show
Myself a god.—EURIPIDES.

5. *Tenebras:* his darkness; his blindness.

6. *Movens albentia:* shaking his temples, white with hoary hair.

Jam mea cycneas imitantur tempora plumas.
OVID, Trist. iv. Eleg. 10.

8. *Ne Bacchia sacra.* The mysteries of the heathen world were commemorations of the early history of man, preserved by tradition, but corrupted in many cases by the lapse of time. Thus the ceremonies

Jamque dies aderit, jamque haud procul auguror esse;
Quâ novus huc veniat, proles Semeleïa, Liber;
Quem nisi templorum fueris dignatus honore;
Mille lacer spargêre locis: et sanguine sylvas
Fœdabis, matremque tuam, matrisque sorores.
Evenient: neque enim dignabere numen honore;
Meque sub his tenebris nimium vidisse quereris.

Talia dicentem proturbat Echione natus:
Dicta fides sequitur; responsaque vatis aguntur.
Liber adest: festisque fremunt ululatibus agri:
Turba ruunt; mistæque viris matresque, nurusque,
Vulgusque, proceresque, ignota ad sacra feruntur.
Quis furor, anguigenæ, proles Mavortia, vestras
Attonuit mentes? Pentheus ait; ærane tantum
Ære repulsa valent? et adunco tibia cornu?
Et magicæ fraudes? ut quos non belliger ensis,
Non tuba terruerint, non strictis agmina telis;
Fœmineæ voces, et mota insania vino,

16. Natus Echione proturbat vatem dicentem talia: fides sequitur dicta, responsaque vatis aguntur.

24. Ut fœmineæ voces, et insania mota vino, gregesque obscœni, et inania tympana, vincant *eos* quos non belliger ensis, non

NOTÆ.

connected with the Syrian goddess, and the appointments of her temple, are intended to preserve the history of the Flood, and are thought by Lucian to be the work of Bacchus, whom we have shown to be Noah. The mysterious *phalli*, there, bore the inscription of Bacchus.

This ceremony, they say, Deucalion himself ordained to be observed in the temple, as an everlasting commemoration, no less of the universal calamity (the Flood), than of the wonderful means by which the earth again became dry.—LUCIAN DE SYRIA DEA.

They exhibited the first orgies (of Bacchus) around a mystic ark, and with these, the Aonian women secretly began the mysteries.—CYNEGETICS OF OPPIAN.

After the oath to the *mystæ*, we commemorated the sad necessity that reduced the earth to its chaotic state; also Saturn (Jehovah), who, after the darkness, restored earth to a serene sky.

ARGONAUTICS OF ORPHEUS.

The orgies of the just man (Noah), and of the Arkite Minerva, by night.—IDEM.

Minerva, or the divine prudence, is said to have built the Argo or Ark. This is perfectly correspondent with God's warning Noah to build the ark. The following have direct reference to the serpent Tempter, and to the depositing of the Ark of the Covenant in the Tabernacle which was covered with skins:

Hippa, placing a testaceous vessel on her head, and encircling the *fig-leaves* that bind her temples with a serpent, receives Bacchus.

PROCLUS IN TIMÆUM, Lib. ii.

They placed the divine offspring (Bacchus) in an ark of fir, and covered it with skins.

CYNEGETICS OF OPPIAN.

The following, from the Greek of Philostratus, relates to the serpent of Paradise, which was erect before the curse, "On thy belly thou shalt crawl."

The ivy creeps, and the serpents that *were erect*, and the thyrsi, and the trees dropping honey: you would say as to those uttering wild lamentation, there was, in like manner, to them the Bacchic (*of Eve*) panting.—ICON. LIB. i. c. 18.

10. *Novus Liber:* the new Bacchus. The epithet *Liber* is an imitation of the name of Noah (*rest*). See note on Liber, p. 248.

10. *Proles Semeleïa:* Noah, after his egress from the Ark, may be figuratively styled the son of the Rainbow. Hence Bacchus, who is Noah, can with great beauty be called the son of Semele, which is Sema-el, the *token of God.* The Chinese say the mother of Fohi (Noah), conceived on the bank of a lake, surrounded with a rainbow. Homer, in his hymn to Selene, in speaking of the iris, uses the very term, *token:*

Τέκμωρ δὲ βροτοῖς καὶ σῆμα τέτυκται.

I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.—GENESIS ix. 13.

See note on Iris, page 72.

16. *Dicentem proturbat:* spurns him as he utters such things.

17. *Fides sequitur:* confirmation follows.

17. *Aguntur:* are accomplished; come to pass.

22. *Pentheus ait.* The speech of Pentheus is full of generous ardor and patriotism.

22. *Ærane ære repulsa:* brass resounding with brass, viz. brazen vessels beaten with brazen sticks.

Pulsabunt æribus æra.—LUCRETIUS.

23. *Adunco cornu:* the winding horn.

Sæva tene cum Berecynthio
Cornu tympana.—HORAT. Lib. i. Od. 18.

25. *Strictis agmina telis:* squadrons with brandished weapons.

26. *Fœmineæ voces:* shrieks of women.

Ye female troop,
Whom from barbaric coasts I led with me

Obscœnique greges, et inania tympana vincant?
Vosne, senes, mirer; qui longa per æquora vecti
Hâc Tyron, hâc profugos posuistis sede Penates;
Nunc sinitis sine Marte capi? Vosne, acrior ætas,
O juvenes, propiorque meæ; quos arma tenere,
Non thyrsos; galeâque tegi, non fronde decebat?
Este, precor, memores, quâ sitis stirpe creati:
Illiusque animos, qui multos perdidit unus,
Sumite serpentis. Pro fontibus ille lacuque
Interiit: at vos pro fama vincite vestrâ.
Ille dedit leto fortes: vos pellite molles,
Et patrium revocate decus. Si fata vetabant
Stare diu Thebas; utinam tormenta virique
Mœnia diruerent: ferrumque, ignisque sonarent!
Essemus miseri sine crimine; sorsque querenda,
Non celanda foret; lacrymæque pudore carerent.
At nunc à puero Thebæ capientur inermi;
Quem neque bella juvant, nec tela, nec usus equorum;
Sed madidus myrrhâ crinis, mollesque coronæ,
Purpuraque, et pictis intextum vestibus aurum.

tuba, non agmina strictis telis terruerint?

35. Ille interiit pro fontibus lacuque: at vos vincite pro vestra fama.

NOTÆ.

Associates, and attendants on my march,
Resume your Phrygian timbrels framed by me.
And mother Rhea; round the royal house
Of Pentheus let their hoarse notes roar, that Thebes
May see you.—BACCHÆ OF EURIPIDES.

27. *Inania tympana:* hollow drums.

Tympana tenta sonant palmis et cymbala circum
Concava.—LUCRETIUS, ii. 636.

28. *Vosne senes.* Pentheus makes a strong appeal to the aged men who had come from Tyre, and had helped to found the city of Thebes. He is described by Euripides as making a similar harangue to his grandfather Cadmus:

And Cadmus, too,
My mother's father, shake his Bacchic wand,
Sight ludicrous; nor, sire, can I approve
To see your age of reason so devoid.
Wilt thou not shake the ivy from thy head?
Wilt thou not throw the thyrsus from thy hand?
BACCHÆ.

29. *Tyron.* Pentheus calls Thebes their second Tyre. So Teucer, when about to leave Salamis, his native city, for a foreign country:

Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
HORAT. Lib. i. Od. vii.

So Æneas is described by Virgil:

Ilium in Italiam portans victosque Penates.
ÆNEID, i. 68.

30. *Sine Marte:* without battle, by metonymy.

32. *Thyrsos.* The thyrsus was a pole or spear, enveloped with vine or ivy leaves, and was carried by Bacchus, the Satyrs, Mænades, and others who were engaged in the Bacchic rites. It was often terminated by the apple of the pine or pomegranate, as that tree was dedicated to Bacchus, or Noah, probably, because it was considered the forbidden fruit.

Pampineis agitat velatam frondibus hastam.
METAMORPH. Lib. iii. Fab. 8

His light spear wreathed with ivy-twine.
EURIPIDES.

32. *Fronde.* The *mystæ* wore myrtle, except in times of procession, when they wore ivy or vine leaves.

Ipse racemiferis frontem circumdatus uvis.
METAMORPH. Lib. iii. Fab. 8.

35. *Pro fontibus.* The serpent from which they were sprung, died in defence of his fountain, as related in the first Fable of Book III.

37. *Leto fortes.* There is a hearty appeal to the manly courage of the Thebans, which is heightened by the antithesis here employed.

38. *Si fata.* If it be fated that Thebes must fall.

39. *Tormenta:* engines, such as battering-rams, for demolition; and balistæ, and catapults, for throwing stones and beams of wood.

41. *Miseri sine crimine:* wretched without a crime. Having made an honorable resistance, they would not fall ingloriously. Thus Lucius, in the Roman senate:

What men could do,
Is done already: heaven and earth will witness,
If Rome must fall, that we are innocent.
ADDISON'S CATO.

45. *Coronæ, purpuraque:* garlands, and purple. The garlands with which persons were crowned, when drinking, were formed of the leaves and flowers of ivy, the rose, violet, lily, myrtle, and narcissus, to all of which peculiar properties were assigned. Hence Plutarch:

Quem quidem ego actutùm, modò vos absistite cogam
Assumptumque patrem, commentaque sacra fateri.
An satìs Acrisio est animi, contemnere vanum
Numen, et Argolicas venienti claudere portas;
Penthea terrebit cum totis advena Thebis?
Ite citi, famulis hoc imperat, ite, ducemque
Attrahite huc vinctum: jussis mora segnis abesto.
Hunc avus, hunc Athamas, hunc cætera turba suorum
Corripiunt dictis; frustrâque inhibere laborant.
Acrior admonitu est; irritaturque retenta
Et crescit rabies; remoraminaque ipsa nocebant.
Sic ego torrentem, quâ nil obstabat eunti,
Leniùs, et modico strepitu decurrere vidi:
At, quâcunque trabes obstructaque saxa tenebant,
Spumeus, et fervens, et ab objice sævior ibat.
Ecce! cruentati redeunt: et, Bacchus ubi esset,

58. Sic ego vidi torrentem, qua nil obstabat eunti, decurrere lenius et modico strepitu.

NOTÆ.

Hederâ crapulam restingui . . . . amethysto herbâ sicut et gemmâ vinolentiam retundi . . . vinum si quando caput tentaverit, florum auram auxiliari, et munire adversùs crapulam; eò quòd flores calidi leniter spiramenta laxantes spiraculum vino præstant: frigidi verò modicè stringendo repellunt inhibentque evaporationes: ceu viola et corona ex rosis, &c.—Sympos. Lib. iii.

Te decet vernis comam floribus cingi,
Te caput Tyria cohibere mitra;
Hederam mollem baccifera
Religare frontem.—Senec. Œdipus.

47. *Assumptumque patrem:* his father assumed; his father feigned.

48. *Commenta:* false; counterfeit.

49. *Acrisio.* Acrisius was the son of Abas, and king of Argos.

52. *Ducem.* He orders his servants to seize the leader in these new rites, the pretended Bacchus. So Pentheus, in Euripides:

Go you, retrace the haunts
Of this lascivious female-figured stranger.
That 'mong our women spreads a new disease,
And with pollution stains the nuptial bed.
If you can take him, bring him hither bound,
That he may die, crushed with o'erwhelming stones.—Bacchæ.

54. *Avus.* Cadmus, the grandfather of Pentheus, and father of Agave. Euripides represents him as counselling Pentheus:

Cad. Well hath Tiresias counselled thee, my son:
Abide with us, no outrage to the laws,
For now thou fliest from us, 'mid thy boast
Of wisdom most unwise.—Bacchæ.

54. *Athamas.* He was the son-in-law of Cadmus, and uncle of Pentheus.

57. *Remoramina ipsa:* their very restraints did harm. They only served to excite him more.

58. *Sic ego torrentem:* thus I have seen a torrent. The comparison instituted here is very beautiful, and has been happily imitated by Shakspeare.

The more thou dam'st it up, the more it burns;
The current, that with gentle murmur glides,
Thou know'st, being stopped, impatiently doth rage;
But, when his fair course is not hindered,
He makes sweet music with the enamelled stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage.
Two Gentlemen of Verona.

64. *Dixere.* The servants reported that they had not seen Bacchus, but had taken one of the Bacchanals, viz. the Tyrian Acætes. The captive taken in the play of Euripides, is Bacchus himself, in disguise:

Thy presence, Pentheus, we approach, returned
Not unsuccessful from the chase by thee
Enjoined: no savage we pursued, but tame
He fled not, nor unwilling gave his hands;
Nor from his warm cheek changed the roseate bloom,
Through fear, but smiling, yielded to be bound,
And hither led, obedient to thy will.—Bacchæ.

66. *Secutum:* that had followed. Keats, who was deeply imbued with the ancient classic spirit, gives an animated account of the march of Bacchus, as related by one of the Bacchanals. The whole description, however, is characterized rather by the gentleness and innocence of the amiable poet, than the actual fierceness of the Bacchic rites.

And as I sat, over the light-blue hills
There came a noise of revellers: the rills
Into the wide stream came of purple hue—
'Twas Bacchus and his crew!
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din—
'Twas Bacchus and his kin!
Like to a moving vintage down they came,
Crowned with green leaves, and faces all on flame;
All madly dancing through the pleasant valley,
To scare thee, Melancholy!
O then, O then, thou wast a simple name!
And I forgot thee, as the berried holly
By shepherds is forgotten, when in June,
Tall chestnuts keep away the sun and moon:—
I rushed into the folly!
Within his car, aloft, young Bacchus stood,
Trifling his ivy-dart, in dancing mood,
With sidelong laughing;

Quærenti domino, Bacchum vidisse negârunt.
Hunc, dixêre, tamen comitem, famulumque sacrorum
Cepimus: et tradunt manibus post terga ligatis,
Sacra dei quondam Tyrrhenâ gente secutum.

64. Dixere tamen, cepimus hunc comitem famulumque sacrorum, quondam secutum sacra dei gente Tyrrhenâ: et tradunt *eum* manibus ligatis.

NOTÆ.

And little rills of crimson wine imbrued
His plump white arms, and shoulders, enough white
For Venus' pearly bite;
And near him rode Silenus on his ass,
Pelted with flowers as he on did pass
Tipsily quaffing.

Whence came ye, merry Damsels! whence came ye,
So many, and so many, and such glee?
Why have ye left your bowers desolate,
Your lutes, and gentler fate?
"We follow Bacchus! Bacchus on the wing,
A conquering!
Bacchus, young Bacchus! good or ill betide,
We dance before him thorough kingdoms wide:
Come hither, lady fair, and joined be
To our wild minstrelsy!"

Whence came ye, jolly Satyrs! whence came ye,
So many, and so many, and such glee?
Why have you left your forest haunts, why left
Your nuts in oak-tree cleft?—
"For wine, for wine, we left our kernel-tree:
For wine we left our heath, and yellow brooms,
And cold mushrooms;
For wine we follow Bacchus through the earth;
Great god of breathless cups and chirping mirth!—
Come hither, lady fair, and joined be
To our mad minstrelsy!"

Over wide streams and mountains great we went,
And, save when Bacchus kept his ivy tent,
Onward the tiger and the leopard pants,
With Asian elephants:
Onward these myriads—with song and dance,
With zebras striped, and sleek Arabians' prance,
Web-footed alligators, crocodiles,
Bearing upon their scaly backs, in files,
Plump infant laughters mimicking the coil
Of seamen, and stout galley-rowers' toil:
With toying oars and silken sails they glide,
Nor care for wind and tide.

Mounted on panthers' furs and lions' manes,
From rear to van they scour about the plains;
A three days' journey in a moment done;
And always, at the rising of the sun,
About the wilds they hunt with spear and horn,
On spleenful unicorn.

I saw Osirian Egypt kneel adown
Before the vine-wreath crown.
I saw parched Abyssinia rouse and sing
To the silver cymbals' ring!
I saw the whelming vintage hotly pierce
Old Tartary the fierce!
The kings of Ind their jewel-sceptres vail,
And from their treasures scatter pearled hail;
Great Brahma from his mystic heaven groans,
And all his priesthood moans,
Before young Bacchus' eye-wink turning pale.
Into these regions came I, following him,
Sick-hearted, weary—so I took a whim
To stray away into these forests drear,
Alone, without a peer:
And I have told thee all thou mayest hear.

ENDYMION.

QUÆSTIONES.

Did the verification of the predictions of Tiresias lead Pentheus to respect him?

What did Tiresias denounce against him when reviled for his blindness?

Did Bacchus and his train come to Thebes?

Did Pentheus endeavor to prevent the Thebans from honoring him?

What address did he make?

Why did he address the old men?

Did he reproach the young men also?

What was the thyrsus?

With what were the Bacchanals crowned in procession?

Whom did he exhort them to imitate?

Who was Acrisius?

What opposition did he make to the rites of Bacchus?

What order did he issue to the servants?

Who endeavoured to restrain him?

Whom did the servants of Pentheus capture?

What were the mysteries of the heathen?

Of what were the rites of Bacchus commemorative?

State the different things in them that have reference to the Fall.

FABULA VIII.

TYRRHENI NAUTÆ IN DELPHINOS MUTATI.

Bacchus while asleep on the isle of Naxos, is found by some sailors, and carried on board a ship. Awaking from sleep, the god desires to be carried to Naxos; but, after promising to take him thither, the treacherous sailors steer in a contrary direction. Perceiving this, the god causes a sudden prodigy to happen; the vine and ivy overspread the sails, and impede the oars, and terrible forms of wild beasts appear in different parts of the ship, which affright the sailors. They throw themselves into the sea, and become dolphins.

EXPLICATIO.

Miracles were necessary to give some character to the claims of the new deity, and hence arose the accounts of the Tyrrhene sailors, of the transformation of the daughters of Minyas into bats, and other deeds of power by Bacchus. The story of the transformation of the Tyrrhenian sailors was copied by Ovid from Homer, who gives a very spirited description of it. Homer assigns as a reason for their carrying off the youthful god, that they mistook him for the son of some king, and expected to obtain a large amount of money for him, by way of ransom. The story, as told by Ovid, is quite interesting. The youth, the beauty, and feminine tenderness of the child; his surprise on awaking; his yearning for home, and his tears at the discovery of the treachery of the sailors, are in striking contrast with the bold, reckless and murderous character of the wild and savage crew around him, leagued against one whose helpless age and innocence appealed to every generous sentiment.

The fable rests most probably on some historical basis which the poets have woven into an agreeable fiction. Some Tyrrhene pirates may have made a descent upon the island of Naxos, which was famous for the celebration of the orgies of Bacchus, and having offered some insult to the ceremonies, or made an attack upon the Bacchanals, may have been pursued to their ship, and been destroyed or thrown overboard by the Bacchantes, before they could get their vessel under weigh. And as the dolphins are accustomed to play around ships when at sea, and seem not to be afraid of mankind, hence it may have been fabled that they were at one time human beings. These dolphins were properly porpoises.

The fable is also susceptible of another interpretation. The Tyrrhene sailors, while unacquainted with the properties of wine, may have seized some casks of it, and carried it away with them, and on discovering the pleasantness of its taste, may have indulged in drinking until they have lost the control of the ship, and running upon a rock, may have been wrecked and drowned, with the exception of Acœtes, whose reverence for the deity, in other words, his continence and consequent sobriety, may have enabled him to reach land. It is a beautiful moral sentiment, that the pure in heart, and honest in intention, though poor in fortune, are the especial objects of the regards of the deity. Thus the poor fisherman Acœtes is made the high-priest of Bacchus; and thus the simple-hearted fishermen of Galilee were made the companions of a manifested God, and the apostles and priests of a more sublime faith, and a purer practice.

ASPICIT hunc oculis Pentheus, quos ira tremendos
Fecerat; et, quanquam pœnæ vix tempora differt,
O periture; tuâque aliis documenta dature
Morte, ait; ede tuum nomen, nomenque parentum,
Et patriam; morisque novi cur sacra frequentes. 5

NOTÆ.

1. *Aspicit Pentheus.* The king is only enraged the more when he sees the leader of the sacrifices before him. Some have imagined, because, in Euripides, the priest that is taken, is Bacchus in disguise, that we are to consider Acœtes in the same light; but on a due examination of the story, as told by the two poets, it is evident that Ovid intends to represent Acœtes as the priest of Bacchus, and nothing more.

3. *Documenta:* an example; a warning.

4. *Ede tuum nomen.* In Euripides, where Bacchus in disguise is taken by the attendants of Pentheus, the dialogue is well calculated to exasperate the furious prince.

PEN. But speak, inform me first whence is thy race.
BAC. Without proud prelude plainly will I tell thee.
Of flowery Timolus thou perchance hast heard.
PEN. Its heights, I know, wind round the walls of Sardis.
BAC. From thence I come, and Lydia is my country.

PEN. Whence hast thou brought these mystic rites to Greece?

BAC. Bacchus instructed us, the son of Jove.

PEN. Have you a Jove there who begets new gods?

BAC. No: but the Jove that here loved Semele.

PEN. Taught he his mystic lore by night or day?

BAC. Seeing and seen, and gave his sacred orgies.

PEN. What ceremonious rites have these among you?

BAC. These to the unhallowed may not be revealed.

PEN. What profit to their votaries do they bring?

BAC. Thou mayst not hear, though worthy to be known.

PEN. Well hast thou waived what is my wish to hear.

BAC. The orgies of the god abhor the impious.

PEN. The god was seen by thee: what was his form?

BAC. Even such as pleased him: this I ordered not.

Ille metu vacuus, Nomen mihi, dixit, Acœtes;
Patria Mœonia est; humili de plebe parentes.
Non mihi, quæ duri colerent pater arva juvenci,
Lanigerosve greges, non ulla armenta reliquit.
Pauper et ipse fuit; linoque solebat et hamis
Decipere, et calamo salientes ducere pisces.
Ars illi sua census erat. Cùm traderet artem;
Accipe, quas habeo, studii successor et hæres,
Dixit, opes; moriensque mihi nihil ille reliquit,
Præter aquas: unum hoc possum appellare paternum.
Mox ego, nè scopulis hærerem semper in îsdem,
Addidici regimen, dextrâ moderante, carinæ
Flectere: et Oleniæ sidus pluviale capellæ,
Taygetenque, Hyadasque oculis Arctonque notavi,
Ventorumque domos, et portus puppibus aptos.

12. Cum traderet artem dixit: accipe successor et hæres studii, opes quas habeo; moriensque ille reliquit nihil mihi præter aquas.

NOTÆ.

Pen. This too thy art hath waived, and told me nought.

Bac. To instruct the wise in wisdom argues weakness.

Pen. Camest thou here first to introduce the god?

Bac. These orgies each barbaric region holds.

Pen. Less wise than the enlightened sons of Greece?

Bac. In this more wise, though differing in their laws.

Pen. Hold you these rites by night, or in the day?

Bac. Chiefly by night; darkness creates an awe.

Pen. This tempts and poisons female chastity.

Bac. Even in the day foul deeds are often found.

Pen. Thou must be punished for thy sophistry.

Bac. Thou for thy folly, impious 'gainst the god. Bacchæ.

5. *Cur frequentes:* why thou celebratest.

6. *Acœtes.* Homer, in describing the same story of Bacchus and the pirates, gives Mededes as the name of the pilot.

7. *Mœonia.* A part of Lydia was formerly called Mæonia. Tyrrhenus, the son of Atys, led a colony into Tuscany; hence Acœtes was a Mæonian by birth, and a Tyrrhenian or Tuscan by habitation.

10. *Lino:* with the line, or the net. Linum, *flax*, the material, is put for the thing made, by metonymy.

11. *Calamo:* with the reed; with the fishing-rod.

11. *Ducere:* to draw out; to draw to land.

11. *Salientes pisces:* the leaping fishes.

12. *Ars illi census:* his art was his income; his art was his estate.

Privatus illis census erat brevis.
Horat. Lib. ii. Od. 15.

13. *Studii successor:* the successor of my employment; my profession.

15. *Unum hoc paternum:* this alone paternal. The waters were his only patrimony.

16. *Scopulis îsdem:* upon the same rocks, viz. the rocks where his father had fished, before him.

18. *Oleniæ capellæ:* of the Olenian kid. The goat Amalthea, which nourished Jupiter, was called Olenia, because it was kept in the town of that name, or because, when translated to heaven, it was placed in the shoulder (ὠλένας) of Auriga. Storms of rain are common at its rising, and hence it is called *sidus pluviale*, by Pliny and others. Virgil mentions the importance of the observation of this sign by husbandmen and mariners:

Præterea tam sunt Arcturi sidera nobis.
Hœdorumque dies servandi, et lucidus anguis;
Quàm quibus in patriam ventosa per æquora vectis
Pontus et ostriferi fauces tentantur Abydi.
Georgic i. 204.

Post insania Capræ sidera.
Horat. Lib. iii. Od. 7.

19. *Taygeten.* One of the Pleiades, a constellation situated in the neck of the sign Taurus.

19. *Hyadas.* The daughters of Atlas and Æthra, who lamented their brother Hyas with great violence, and were changed by Jupiter into a constellation, situated in the forehead of Taurus.

19. *Arcton.* He particularly mentions Arctos, or the Bear, because of their importance to mariners. The poet here uses Arctos in the singular number. This is done either by virtue of synecdoche, or because the ancient Greek poets, Homer and others, appear to have known only the Greater Bear. The Greeks steered by Helice, in that constellation, while the Sidonians steered by the Cynosura, or Little Bear. Hence Ovid:

Esse duas Arctos, quorum Cynosura petatur
Sidoniis, Helicen Graia carina notet.
Fast. iii. 107.

Fortè petens Delon, Diæ telluris ad oras
Applicor, et dextris adducor littora remis:
Doque leves saltus; udæque immittor arenæ.
Nox ubi consumpta est; Aurora rubescere primùm
Cœperat; exsurgo, laticesque inferre recentes
Admoneo; monstroque viam quæ ducat ad undas.
Ipse, quid aura mihi tumulo promittat ab alto,
Prospicio; comitesque voco, repetoque carinam.
Adsumus, en! inquit sociorum primus Opheltes:
Utque putat, prædam deserto nactus in agro,
Virgineâ puerum ducit per littora formâ.
Ille, mero somnoque gravis, titubare videtur;
Vixque sequi: specto cultum, faciemque gradumque:
Nil ibi, quod posset credi mortale, videbam.
Et sensi, et dixi sociis, Quod numen in isto
Corpore sit, dubito; sed corpore numen in isto est.
Quisquis es, O! faveas, nostrisque laboribus adsis,
His quòque des veniam. Pro nobis mitte precari,
Dictys ait; quo non alius conscendere summas
Ocyor antennas, prênsoque rudente relabi
Hoc Libys, hoc flavus proræ tutela Melanthus,
Hoc probat Alcimedon; et, qui requiemque modumque
Voce dabat remis, animorum hortator Epopeus:
Hoc omnes alii: prædæ tam cæca cupido est.
Non tamen hanc sacro violari pondere pinum
Perpetiar, dixi; pars hîc mihi maxima juris.

27. Ipse prospicio ab alto tumulo quid aura promittat mihi.

41. Libys hoc, flavus Melanthus tutela proræ hoc, Alcimedon probat hoc.

NOTÆ.

20. *Ventorum domos.* The different quarters of the winds are spoken of as their regions or habitations. In Fable I., Book I., Ovid gives an account of the different regions of the winds. So Virgil:

Eurique Zephyrique tonat domus.
GEORGIC i. 371.

21. *Delon.* Delos was an island in Mare Ægæum, or *Archipelago*, one of the Cyclades, where Apollo and Diana were born.

21. *Diæ.* Dia was an ancient name of the island of Naxos.

25. *Latices inferre.* To take in fresh water for the use of the voyage.

27. *Quid aura promittat:* what the wind may promise. Virgil, in like manner, describes Palinurus, the pilot of Æneas, as anxious to forecast the weather:

Haud segnis strato surgit Palinurus, et omnes
Explorat ventos, atque auribus aëra captat.
ÆNEID, iii. 513.

31. *Virginea forma:* of virgin-like form. This is the appearance always attributed to the Theban Bacchus:

PEN. Yet not ungraceful, stranger, is thy form,
Charming the women, and for this thou comest
To Thebes: thy length of hair, palæstric toils
Denoting not, flows loosely round thy cheek,
Awakening soft desires; and that fair skin
Of cherished whiteness never felt the touch
Of the sun's beams; but, nursed in sheltering shades,
Aims with its beauty to enkindle love.—BACCHÆ.

Qualis iratam metuens novercam
Creveras falsos, imitatus artus.
Crine flaventi simulata virgo
Luteam vestem retinente zona.—SENEC. ŒDIP.

33. *Gradum.* As Bacchus comes stumbling along, *videtur titubare*, Acœtes recognises in his gait a deity. With our modern views of the virtue of temperance, on seeing him reeling, we would have been more likely to have recognised a beast. But from subsequent statements of the poet, we are led to infer that Bacchus assumed this appearance of intoxication, that the sailors might carry out their own wicked intentions, and thus draw down upon their heads merited punishment.

35. *Quod numen.* Homer, in his Hymn to Bacchus, relates the same story. The captain of the vessel takes the deity to be Jupiter, Apollo, or Neptune.

40. *Rudente relabi:* to glide down a rope.

41. *Proræ tutela:* the guard of the prow. He stood there on the lookout, or for the purpose of sounding the depths.

42. *Qui requiem.* There was an officer, who, by his voice, or by the stroke of a

Inque aditu obsisto. Furit audacissimus omni
De numero Lycabas; qui Thuscâ pulsus ab urbe,
Exilium, dirâ pœnam pro cæde, luebat.
Is mihi, dum resto, juvenili gutturâ pugn
Rupit: et excussum misisset in æquora; si non
Hæsissem, quamvis amens, in fune retentus.
Impia turba probat factum. Tum denique Bacchus,
Bacchus enim fuerat, veluti clamore solutus
Sit sopor; èque mero redeant in pectora sensus;
Quid facitis? quis clamor, ait? quâ, dicite, nautæ,
Huc ope perveni? quò me deferre paratis?
Pone metum, Proreus, et quos contingere portus
Ede velis, dixit: terra sistêre petita.
Naxon, ait Liber, cursus advertite vestros;
Illa mihi domus est: vobis erit hospita tellus.
Per mare, fallaces, perque omnia numina, jurant,
Sic fore: meque jubent pictæ dare vela carinæ.
Dextrâ Naxos erat: dextrâ mihi lintea danti
Quid facis, o demens: quis te furor, inquit, Acœte,
Pro se quisque, tenet? lævam pete. Maxima nutu
Pars mihi significat; pars, quid velit, aure susurrat.
Obstupui; capiatque alius moderamina, dixi:
Meque ministerio scelerisque artisque removi.
Increpor à cunctis; totumque immurmurat agmen.
E quibus Æthalion, Te scilicet omnis in uno

58. Proreus dixit pone metum, et ede quos portus velis contingere, sistere terra petita.

71. E quibus Æthalion ait: scilicet nos-

NOTÆ.

mace, kept time for the rowers, who struck with the precision of music.

45. *Pinum.* The ship, by metonymy.

46. *Pars maxima juris:* the principal right; the chief command.

51. *Si non hæsissem:* if I had not held on.

52. *Quamvis amens:* though senseless; though stunned by the blow.

52. *Retentus in fune:* holding on by a rope.

54. *Veluti.* Here again we are led to believe that the sleep of Bacchus was merely feigned.

59. *Sistêre:* you shall be set; you shall be landed.

60. *Naxon.* Naxos is the largest of the Cyclades, a number of small islands lying in a circle, whence their name, in the Mare Ægæum, the *Archipelago.* It was celebrated for its fertility, its wines, its marble, and for the agreeable diversity of scenery. It was celebrated also for the prevalence of the worship of Bacchus. Hence Virgil:

Bacchatamque jugis Naxon, viridemque Donysam.—Æneid, Lib. iii. 125.

60. *Liber.* Bacchus, according to Seneca, was called Liber, not on account of freedom of speech, but because he frees the mind from cares, and renders it more confident and daring. But as Bacchus was the same as Noah, which signifies "rest" or "comfort," it is better to consider the epithet of *Liber,* (in Greek, Λύσιος), applied to Bacchus, as intending the same thing. The propriety of this will appear from the following extracts:

And he called his name Noah, saying, This same shall comfort us concerning our work, and toil of our hands.—Genesis v. 29.

Πανσίπονος Ὑνητοῖσι φανεὶς, ἄκος, ἱερὸν ἄνθος,
Χάρμα βροτοῖς φιλάλυπον.
Orph. Hymn to Bacchus, xlix. 5.

A *rest* from toil to mortals you appear,
Blest flower, *relief, pain-freeing* charm to men.

Λύσιε, Ὑρσομανη, βρόμι', εὔιε, πᾶσιν εὔφρων.
Idem.

O Lysian, thyrsus-raging, *comforting* to all.

Γαῖα φυτηκομέειν ὑπὸ λυσιπόνῳ Διονύσῳ.
Opp. Cynaget.

Earth to rear vines for *toil-releasing* Bacchus.

Λύσεις ἐκ τε πόνων χαλεπῶν, καὶ ἀπείρονος οἴστρου.—Orph. Hymn. apud Olympiodor.

You free from grievous toils and endless care.

Ταυρογενὴς Διόννσος εὐφροσύνην πόρε Ὑνητοῖς.
Orphic. Frag.

The ox-born Bacchus *comfort* brought to men.

65. *Quis te.* Supply *tenet, vexat,* or some such word.

68. *Alius moderamina:* let another take the helm.

69. *Ministerio sceleris artisque:* from the execution of their wickedness, and of my office.

Nostra salus posita est? ait. Et subit ipse: meumque
Explet opus; Naxoque petit diversa relictâ.
Tum deus illudens, tanquam modò denique fraudem
Senserit, è puppi pontum prospectat aduncâ.
Et flenti similis, Non hæc mihi littora, nautæ,
Promisistis, ait: non hæc mihi terra rogata est.
Quo merui pœnam facto? quæ gloria vestra est;
Si puerum juvenes, si multi fallitis unum?
Jamdudum flebam. Lacrymas manus impia nostras
Ridet; et impellit properantibus æquora remis.
Per tibi nunc ipsum, nec enim præsentior illo
Est deus, adjuro, tam me tibi vera referre,
Quàm veri majora fide. Stetit æquore puppis
Haud aliter, quàm si siccum navale teneret.
Illi admirantes remorum in verbere perstant;
Velaque deducunt; geminâque ope currere tentant.
Impediunt hederæ remos, nexuque recurvo
Serpunt; et gravidis distringunt vela corymbis.
Ipse, racemiferis frontem circumdatus uvis,
Pampineis agitat velatam frondibus hastam.
Quem circa tigres, simulacraque inania lyncum,

tra omnis salus est posita in te uno? et ipse subit, expletque meum opus.

82. Adjuro nunc tibi per ipsum (nec enim deus *ullus* est præsentior illo) me tam referre vera tibi; quam majore fide veri.

90. Ipse circumdatus *quoad* frontem racemiferis avis, agitat hastam velatum pampineis frondibus.

NOTÆ.

79. *Si puerum juvenes.* The double antithesis, in this sentence, the more keenly points the rebuke of the cowardice of their conduct, in which men circumvent a boy, a multitude an individual. It recalls to mind a similar sentence in Virgil, in which Juno upbraids Venus, because she and her son, *two* deities, had plotted the ruin of *one* woman:

Talibus aggreditur Venerem Saturnia dictis:
Egregiam verò laudem, et spolia ampla refertis
Tuque puerque tuus, magnum et memorabile nomen,
Una dolo Divûm si fœmina victa duorum est.
ÆNEID, iv. 92.

80. *Jamdudum flebam.* Though innocent, Acœtes wept for the guilt of his companions. The pious are often more concerned for the ungodly than they are for themselves.

82. *Præsentior:* more present; more propitious; of more immediate power, either to reward virtue or punish crime. So Virgil:

Nec tam præsentes alibi cognoscere divos.
ECLOG. i. 42.

85. *Siccum navale:* a dry dock. The ships of the ancients, when not in use, were drawn up on the land. Hence Homer:

Νῦν δ' ἄγε, νῆα μέλαιναν ἐρύσσομεν εἰς ἅλα δῖαν.
ILIAD, A. 141.

Trahuntque siccas machinæ carinas.
HORAT. Lib. i. Od. 4.

86. *Remorum in verbere:* in the stroke of the oars; in rowing.

87. *Gemina ope.* They endeavor to run by means of the sails and oars.

88. *Hederæ.* Bacchus and his followers were crowned with ivy. Seneca describes the same, but extends the description far beyond proper limits.

Te, Tyrrhena puer rapuit manus,
Et tumidum Nereus posuit mare,
Cærula cum pratis mutat prata.
Hinc verno platanus folio viret,
Et Phœbo laurus charum nemus;
Garrula per ramos avis obstrepit:
Vivaces hederas ramus tenet,
Summa ligat vitis carchesia.—ŒDIPUS.

89. *Gravidis corymbis:* with heavy clusters of ivy-berries. Homer describes the same occurrence:

Now wandering o'er the bellying sail o'erhead,
With pendent clusters, the lush vines were spread;
The verdant ivy up the tall mast rolled
With fruits and flowers of purple and of gold;
And living garlands o'er the benches wound
In winding mazes, and the oar-locks crowned.
HYMN TO BACCHUS.

92. *Tigres.* Tigers, lynxes, and panthers were sacred to Bacchus, because wine, if used without restraint, fosters a cruel and savage disposition.

Idæus prora fremuit leo
Tigris puppe sedet Gangetica
Tum pirata freto pavidus natat;
Et sequitur curvus fugientia carbasa delphin.
SENEC. ŒDIP.

92. *Simulacra inania:* empty images; vain apparitions. So Homer:

Grim o'er the prow his crest a lion reared,
Guarding the centre, a huge bear appeared.
With threatening aspect and appalling sound.
HYMN TO BACCHUS.

Pictarumque jacent fera corpora pantherarum.
Exiluêre viri: sive hoc insania fecit,
Sive timor: primusque Medon nigrescere pinnis,
Corpore depresso, et spinæ curvamine flecti
Incipit. Huic Lycabas: In quæ miracula, dixit,
Verteris? et lati rictus, et panda loquenti
Naris erat, squamamque cutis durata trahebat.
At Libys, obstantes dum vult obvertere remos,
In spatium resilire manus breve vidit; et illas
Jam non esse manus; jam pinnas posse vocari.
Alter ad intortos cupiens dare brachia funes,
Brachia non habuit; truncoque repandus in undas
Corpore desiluit. Falcata novissima cauda est,
Qualia dividuæ sinuantur cornua Lunæ.
Undique dant saltus; multâque aspergine rorant;
Emerguntque iterum; redeuntque sub æquora rursus;
Inque chori ludunt speciem; lascivaque jactant
Corpora; et acceptum patulis mare naribus efflant.
De modò viginti, tot enim ratis illa ferebat,
Restabam solus. Pavidum gelidumque trementi
Corpore, vixque meum firmat deus, Excute, dicens,
Corde metum, Diamque tene. Delatus in illam
Accensis aris Baccheïa sacra frequento.

114. Delatus in illam *insulam* frequento Baccheia sacra accensis aris.

Præbuimus longis, Pentheus, ambagibus aures,
Inquit; ut ira morâ vires absumere posset.
Præcipitem famuli rapite hunc; cruciataque diris
Corpora tormentis Stygiæ dimittite nocti.

NOTÆ.

94. *Viri exiluêre:* the men leaped overboard. Affrighted at the terrible apparitions, they jumped into the sea. Homer, in his Hymn to Bacchus, says that a lion seized the commander of the ship, whereupon the sailors threw themselves into the sea.

The awe-struck crew the pilot gathered round,
Until the lion, with terrific roar
Sprung forward, and their faithless leader tore;
Then urged by fear, they sought the sea divine,
And changed to dolphins, tossed the foaming brine.—Hymn to Bacchus.

96. *Corpore depresso:* with flattened body.

97. *In quæ miracula:* into what a prodigy; into what a monster.

101. *Resilire:* to start back; to shrink.

104. *Trunco corpore:* with mutilated body; with body deprived of arms and legs.

105. *Novissima cauda:* the extreme part of the tail.

106. *Dividuæ lunæ:* of the half-moon.

109. *In speciem chori:* after the manner of a chorus of dancers. This sportive motion of the dolphin is noticed by Virgil:

Haud aliter Teucrum nati vestigia cursu
Impediunt, texuntque fugas, et prælia ludo,
Delphinum similes, qui per maria humida nando,
Carpathium Libycumque secant, luduntque per undas.—Æneid, v. 592.

110. *Naribus efflant:* spout from their nostrils.

111. *De viginti.* Ovid describes the crew as consisting of twenty persons; Hyginus says there were but twelve. Acœtes was the only one that was saved. The innocent are often punished with the guilty. Hence Æschylus:

Ἦ γὰρ ξυνεισβὰς πλοῖον ἐυσεβὴς ἀνὴρ,
Ναύτῃσι θερμοῖς ἐν κακουργίᾳ τινί,
Ὤλωλεν ἀνόρων σὺν θεοπτύστῳ γένει.
Septem ad Thebas.

113. *Excute metum:* banish fear.

117. *Ut ira posset.* Pentheus tells Acœtes that he had been relating a long story, in order that his anger might be mitigated by delay.

121. *Clauditur:* is shut up. So Euripides:

In iron chains
The leader of our choir his pride detains,
Hid in some dreary place
Where night, with all its horrors darkens round.—Bacchæ.

Protinus abstractus solidis Tyrrhenus Acœtes
Clauditur in tectis; et, dum crudelia jussæ
Instrumenta necis, ferrumque ignisque parantur;
Sponte suâ patuisse fores, lapsasque lacertis
Sponte suâ fama est, nullo solvente, catenas.

123. Fama est fores patuisse sua sponte: catenasque fuisse lapsas lacertis sua sponte, nullo solvente *eas*.

NOTÆ.

124. *Sponte sua:* of their own accord; spontaneously. This appears to have been imitated from Euripides, who describes a like occurrence with the Thyades:

The dames, O king,
Seized by thee, and confined, with chains of iron
Bound in the common prison, are escaped
Far from thy sight, and to the hallowed groves
Win their free way: spontaneous from their feet
The chains fell off, and of their own accord
Back rolled the opening gates, by mortal hands
Untouched.—BACCHÆ.

In sublimity, how infinitely is this fictitious release of the high-priest of a fabulous deity, beneath a similar, but veritable divine interposition in favor of the apostles of the true God:

And at midnight, Paul and Silas prayed, and sung praises unto God; and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken; and immediately all the doors were opened, and every one's bonds were loosed.—ACTS xvi. 25, 26.

QUÆSTIONES.

What account does the leader of the rites of Bacchus give of himself?

If Acœtes was of Mæonia, how is he said to be of the Tyrrhene nation?

What was the former occupation of Acœtes?

For what did he exchange it?

What is Taygete? The Hyades? Arctos?

By what star did the Greeks steer?

By what star the Sidonians?

Upon what island did Acœtes and his companions land?

Whom did Opheltes, the pilot, capture?

Whom did he suppose him to be?

Whom did Acœtes recognise him to be?

Did he try to prevent the carrying off the god?

Where is the island of Naxos?

For what was Naxos famous?

Did the sailors promise to carry Bacchus thither?

Did they steer for Naxos or not?

What prodigy happened?

What impeded the oars, and overspread the sails?

What forms of animals appeared?

Into what were the sailors changed?

How many were in the ship?

How many were spared from transformation?

After relating the foregoing story, what was done to Acœtes by Pentheus?

What miraculous interposition was made in his favor?

Of what interpretation is this fable susceptible?

What incident at Naxos may have given rise to it?

What other explanation can be given?

FABULA IX.

PENTHEUS A BACCHIS DISCERPTUS.

Pentheus, unmoved by the miraculous release of Acœtes, priest of Bacchus, and burning with increased rage, goes to Mount Cithæron for the purpose of restraining the celebration of the orgies: while thus looking on the mysteries with profane eyes, he is seen by his mother, Agave, who, under Bacchic furor, mistakes him for a wild boar. She wounds him with her thyrsus; the other Bacchantes join in the pursuit, and tear the unfortunate prince to pieces.

EXPLICATIO.

In this Fable, the poet intends to exhibit the justice of Heaven in the punishment of a cruel and implacable tyrant, who had no reverence for piety and age, nor any veneration for the gods. Pentheus had dishonored Tiresias, a hoary-headed prophet of approved oracular power, and refused to admit the claims of Bacchus, a deity manifested by miracles. Unaffected by the admonitions of the aged seer, and the power of the youthful god, he is hurried on by reckless impiety, and madly rushes upon his own destruction. Under a blind impulse, he attempts to witness the Bacchic rites, but is discovered and attacked by the Bacchanals. He discovers his error when too late, acknowledges his fault, and implores in vain the forgiveness of his impiety. According to the predictions of Tiresias, he defiles with his blood his mother and sisters, and in his miserable end affords an example to others:

Discite justitiam moniti et non contemnere divos.—Virgil.

The real character of Pentheus was that of a prince zealous for the public interest, but carried by violence beyond a prudent opposition to the rites of Bacchus, which, in their origin religious, and commemorative of the Flood and Fall of Man, became afterwards scenes of corruption and debauchery, as will appear from the following extract from Livy:

"These mysterious rites were at first imparted to a few, but afterward communicated to great numbers, both men and women. To their religious performances were added the pleasures of wine and feasting, to allure the greater number of proselytes. When wine, friendly discourse, night, and the mingling of sexes, had extinguished every sentiment of modesty, then debaucheries of every kind began to be practised, as every person found at hand that sort of enjoyment to which he was disposed by the passion most prevalent in his nature. Nor were they confined to one species of vice, the promiscuous meetings of freeborn men and women; but from this storehouse of villany proceeded false witnesses, counterfeit seals, false evidences, and pretended discoveries. In the same place, too, were perpetrated secret murders; so that, in some cases, even the bodies could not be found for burial. Many of their audacious deeds were brought about by treachery, but most of them by force; and this force was concealed by loud shouting, and the noise of drums and cymbals, so that none of the cries uttered by the persons suffering outrage or murder could be heard abroad."—Book xxxix.

ERSTAT Echionides; nec jam jubet ire, sed ipse
Vadit, ubi electus facienda ad sacra Cithæron,
Cantibus et clarâ Bacchantûm voce sonabat.
Ut fremit acer equus, cum bellicus ære canoro
Signa dedit tubicen, pugnæque assumit amorem:
Penthea sic ictus longis ululatibus æther
Movit; et audito clangore recanduit ira.
Monte ferè medio est, cingentibus ultima sylvis,

NOTÆ.

1. *Perstat.* Pentheus persists in his impiety, in rejecting the new deity, though he had witnessed his miraculous interposition in favor of his leader Acœtes.

2. *Cithæron.* A mountain of Bœotia, where Actæon and Pentheus were torn in pieces. It was sacred to Bacchus, and from its wild and precipitous character, was well suited for the rites of Bacchus, and the fearful scenes connected with them.

4. *Ut fremit equus.* The excitement of the spirited charger, when he hears the trumpet, has been described by many writers, but by none more forcibly than by Job:

Hast thou given the horse strength; hast thou clothed his neck with thunder?—Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength—he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him; the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets. Ha! ha! and he smelleth the battle afar off, the thunder of the captains and the shouting.—CHAP. XXXIX. 19—25.

No fear alarms him, nor vain shouts molest;
But at the clash of arms, his ear afar
Drinks the deep sound, and vibrates to the war:
Flames from each nostril roll in gathered stream,
His quivering limbs with restless motion gleam,
And o'er his shoulder, floating full and fair,
Sweeps his thick mane, and spreads its pomp of hair.—GEORGIC III.

6. *Penthea sic ictus.* A modern poet has

Purus ab arboribus, spectabilis undique campus.
Hìc oculis illum cernentem sacra profanis
Prima videt, prima est insano concita motu,
Prima suum misso violavit Penthea thyrso
Mater: Iö geminæ, clamavit, adeste sorores.
Ille aper, in nostris errat qui maximus agris,
Ille mihi feriendus aper. Ruit omnis in unum
Turba furens: cunctæ coëunt, cunctæque sequuntur,
Jam trepidum, jam verba minùs violenta loquentem,

14. Ille aper qui erat maximus in nostris agris; ille aper est feriendus mihi.

NOTÆ.

also compared the roused energies of man to an excited war-steed:

Over the mountains, and far down the valleys,
Their voices cheer me like a bugle, now,
And my worn spirit, like a war-horse, rallies,
And my first day-dreams flash upon my brow.
F. W. Thomas.

7. *Recanduit ira:* his anger glowed again. This is a strong and beautiful metaphor.

9. *Purus ab arboribus:* free from trees.

10. *Oculis profanis:* with unhallowed eyes.

Bac. Thou who wouldst see what to thy curious eye
Is not permitted; thou who wouldst attempt
Things not to be attempted, Pentheus, ho!
To thee I call; come forth; appear in sight,
In female vestments, like the Mænades:
Accoutred, on thy mother and her train
To be a spy, thy graceful figure show:
A daughter sure of Cadmus meets our eye.
Bacchæ.

11. *Prima videt.* The mother of Pentheus was the first one that beheld Pentheus profaning the rites of the deity. So Euripides:

Him from Cithæron's rocky head,
Or some enclosure's rising mound,
His mother first shall view in ambush laid,
Then shouting call the Mænades around:—
"These heights, these heights, ye Bacchæ, who
Ascends, our mountain-ranging train to view?
Whence is his lineage traced?
His birth he to no woman owes;
But from some tigress in the howling waste,
Or Libyan Gorgon rose."
Vengeance, in all thy terrors clad, appear;
High thy thundering falchion rear;
Stain it in his unrighteous, impious gore,
And ruin on this earth-born tyrant pour.
Bacchæ.

12. *Prima violavit.* Agave was also the first to wound her son, Pentheus. Thus Euripides:

Agave, as the priestess of the rites,
Began the murderous work, and rushes on him:
The mitre from his hair he rent, that, known,
His mother might not kill him; on her cheek
He placed his soothing hand, and suppliant said,
"'Tis Pentheus, O my mother! 'tis thy son,
Thine and Echion's son, who sues to thee:
Have pity on me, mother; do not kill
Thy son for his offence." She foamed with rage,
Rolling her eyes askance, nor harbored thoughts
She ought to harbor, frantic with the god,
Nor listened to his prayers; but his left hand
She seized, and pressing on his side, tore off
His shoulder, with a force not hers, the deed
Made easy by the god. On the other side
Ino assisted in the dreadful work,
Rending his flesh: Autonoë hung upon him,
And all the Bacchæ: every voice was raised
At once; his dying breath was spent in groans.
Bacchæ.

13. *Adeste sorores.* Agave calls on her sisters Ino and Autonoë to come and assist her.

14. *Aper.* Inspired by fury, Agave mistakes Pentheus for a wild boar, and pursues him. Euripides says she mistook him for a lion; Valerius Flaccus, a bull; Martial and others, a calf. Thus Euripides:

Agav. I caught him without toils, with a troop
Of hunters, this young lion: thou mayest see him.
Cho. In what lone wild?
Agav. Cithæron.
Cho. Of Cithæron
What?
Agav. Killed him.
Cho. But whose hand first wounded him?
Agav. 'Tis mine, it is my prize.
Cho. Happy Agave!
Agav. My name amid the Bacchic train is famed:
What other dame from Cadmus—
Cho. What of Cadmus!
Agav. Who sprung from Cadmus, save myself, myself,
Once touched this savage?
Cho. Happy in thy prize!
Agav. Share then the feast.
Cho. Alas! what should I share?
Agav. 'Tis but a whelp: beneath his shaggy head
The hair yet soft begins to clothe his cheeks:
This brinded mane is the rough grace that marks
The mountain savage. Bacchus to this chase,
The hunter Bacchus, roused the Mænades,
Showing his skill.—Bacchæ.

Et raptum vitulo caput ablatura superbo
Bassaris.—Persius, Sat. i. 100.

17. *Jam trepidum.* There is a regular gradation in the change of sentiment here, concisely and beautifully expressed. What is here affirmed of one who was infidel in the case of the Bacchic rites, may be well predicated of modern infidels. When trouble comes upon them, but especially when death is approaching, they generally evince cowardice, abate their impiety, condemn their course of wickedness, and recant their infidelity. Altamont, Spira, and

Jam se damnantem, jam se peccâsse fatentem.
Saucius ille tamen, Fer opem, matertera, dixit,
Autonoë: moveant animos Actæonis umbræ.
Illa quid Actæon nescit; dextramque precanti
Abstulit; Incô lacerata est altera raptu.
Non habet infelix quæ matri brachia tendat:
Trunca sed ostendens disjectis corpora membris;
Adspice, mater, ait. Visis ululavit Agave;
Collaque jactavit, movitque per aëra crinem.
Avulsumque caput digitis complexa cruentis
Clamat, Iô comites, opus hæc victoria nostrum est.
Non citiùs frondes autumno frigore tactas,
Jamque malè hærentes altâ rapit arbore ventus;
Quàm sunt membra viri manibus direpta nefandis.

29. Non ventus rapit citiùs *ab* alta arbore, frondes tactas autumno frigore, jamque hærentes malè, quam

NOTÆ.

Voltaire are illustrious examples of the kind.

20. *Actæonis umbræ.* He conjures his aunt, Autonoë, by the remembrance of the awful death of her son, Actæon, to rescue him from the fury of the Mænades.

21. *Dextram.* While he extends his hands to her in entreaty, she tears his right hand from his body.

22. *Alteræ:* the other, viz. the left hand. This arm, according to Euripides, was torn off by the mother of Actæon. See note on *prima violavit*, line 12.

27. *Caput.* His mother, Agave, tore off his head, and held it up in her bloody hands. Euripides enhances the horror of the scene by the circumstances:

The miserable head
His mother, as she caught it in her hands,
Fixed on her thyrsus; o'er Cithæron bears
High lifted, as some mountain lion's spoils.
Leaving her sisters with the Mænades,
And proud of her ill-fated prize, her steps
She this way bends, on Bacchus calling loud,
The partner of the chase and of the prize,
The glorious conqueror, who this conquest gained
Of tears to her.—BACCHÆ.

28. *Victoria.* It is an aggravation of this horrid catastrophe, that the mother, as she clutches the head of her murdered son in her blood-stained hands, is all unconscious of her crime, and rejoices in it as a victory:

Do Heaven's rich stores, does Wisdom know
A meed more glorious, than with conquering hand
To grasp the proud head of a foe?
Raptures still rise where Glory takes her stand.
BACCHÆ.

30. *Malè hærentes:* ill adhering.

31. *Direpta sunt:* were torn in pieces.

They shouted wild: one snatched an arm, and one
A sandalled foot: dismembered by their force
Lay the bare trunk; in their ensanguined hands
Each hurled the flesh of Pentheus to and fro;
His limbs were scattered; on the craggy rocks
Some, on the close-entwined thickets some,
No easy search.—BACCHÆ.

32. *Sacra.* To commemorate the history of the Flood, rites were established, in which reference is made to Noah, the abyss, the ark, the dove, the rainbow, &c., traces of which were to be found among all ancient people, even the most rude. Some of these rites, according to Lucian, in his treatise De Syria Dea, were established by Deucalion (Noah) himself. Now, the ark which God ordered Noah to make, was called תבה, *Theba;* and as Thebes, in Egypt, was a prominent seat of the Arkite worship, there is no doubt that it took its name from *Theba*, the ark in which Noah and his family were preserved. In fact, Nonnus, in his Dionysiacs, expressly says, that Thebes, on the southern part of the Nile, was named after the original *Theba*, or ark:

νοτίῳ παρὰ Νείλῳ
ΘΗΒΗΣ Ἀρχηγονοῖο φερώνυμος ἔπλετο Θήβη.

The Arkite worship was introduced into Bœotia and the adjacent regions, and names were given to the places around, corresponding to the things commemorated. Arcadia signifies the *land of the ark.* Deucalion's (Noah's) ark was said to have rested on Parnassus, anciently Larnassus, so called from λάρναξ, *an ark.* Pelion, is named of πελεία, *a dove.* Nysa, at the foot of Parnassus, is the city of Nus (Νῶυς), *the husbandman* (Noah). Thebes is called of Theba, *the ark;* and Bœotia itself signifies, alike, the *land of the ark*, and the *land of the ox*, or heifer; for we are expressly told by the Scholiast on Lycophron, that with the Syrians (from whom the Arkite worship came), the ark is the same as heifer or bull: Θήβα γὰρ ἡ βοῦς κατὰ Σύρους. Now, as Θήβα, *an ark*, and Βοῦς, or Ταῦρος, *a bull*, are synonymous, the epithet Ταυρογενής, *ox-born*, applied to Bacchus, is the same as Θηβαιγενής, *ark-born;* but this latter may be rendered also *born at Thebes*, and from this may have arisen the mistake that Bacchus (Noah, who was born of the

Talibus exemplis monitæ nova sacra frequentant,
Thuraque dant, sanctasque colunt Ismenides aras.

membra viri sunt direpta manibus nefandis.

NOTÆ.

ark) was born at Thebes. The following Orphic fragment of a Hymn to Bacchus, according to the above interpretations, refers to Noah, as born of the ark:

Ταυρογενὴς Διόνυσος εὐφροσύνην πόρε Θνητοῖς.
The ox-born Bacchus comfort brought to men.

In Syriac, as we have remarked before, ארקא signifies both a *bull*, and an *ark* or *ship*.

But again, since the heathens had an indistinct tradition of the Cherubim which was set up at the garden of Eden, and introduced it in many of their emblems, as I have shown in the note upon *Delubra deæ*, p. 83, the above line from Orpheus may adumbrate Adam, as well as Noah, by considering Bacchus as born of the mysterious Cherubim, of which the form of the *ox* made a conspicuous part. In one place in the Scriptures, *cherubim* is used for *ox*. See Explicatio of Fab. XIII. Lib. I.

Under circumstances plainly referring to the Flood, Bacchus is also described as born of an egg, which is an apt figure of the Ark, fraught as it was with animal life:

Πρωτογόνον καλέω διφυῆ, μέγαν αἰθερόπλαγκτον,
Ὠογενῆ, χρυσέαισιν ἀγαλλόμενον πτερύγεσσιν,
Ταυροβόαν, γένεσιν μακάρων Θνητῶν τ' ανθρώπων.—ORPHEUS, Hymn v.

I invoke Protogonus, two-fold, the great wanderer-under-heaven, born-of-an-egg, gloriously-represented with golden wings, bull-roarer, source of the gods and mortal men.

The adornment of golden wings refers to the Dove, encircled, probably, by the rays of the rainbow. How he is born of an egg, and is the source of gods and men, will appear from what follows. We have before said, that Noah, Bacchus, and Osiris are the same:

Ὃς Νῶε, καὶ Διόνυσος, καὶ Ὄσιρις καλεῖται.
TZETZES.

Now, the Baris or ark of the Egyptians, was represented by an egg, and the egg-like buildings in the Grecian Hippodrome are called by the name of Baris, in Vitruvius. The sacred Baris is often seen containing the eight gods of the Egyptians, who, no doubt, were the eight persons comprising Noah and his family, and who were probably regarded by their posterity as divine personages. The nocturnal consecration of the egg was, therefore, of great account in the mysteries of Bacchus, remarking upon which, Porphyry says, it represented the world.

Ἑρμήνευειν δε τὸ ὠὸν τὸν κόσμον.
APUD EUSEB. PREP. EV.

That world was Noah and his family, comprising all of human and of bestial life. In like manner, too, Arnobius describes the Syrian gods as sprung from eggs:

Titanes, et Bocores Mauri, et ovorum progenies, Dii Syri.—LIB. i.

Atargatis (Dercetis), which signifies a sea-monster, and was an emblem of the Ark, represented half man and half fish, is described by Simplicius, in his comment upon Aristotle, as a receptacle of the gods:

Τὴν Συρίαν Ἀτάργατιν τόπον θεῶν καλέουσι.
SIMPLICIUS IN ARISTOT.

Macrobius also makes Atargatis the mother of the gods, giving her the same character as is given to Rhea or Cybele; and the Genius of the Ark, under the character of Rhea and Cybele, is styled by Lucretius:

Magna deûm mater, materque ferarum.
LIB. ii. 598.

The pomegranate itself, Ῥοιά (Rhea), from which the goddess Rhea is named, is a fit representation of the Ark, for its shape is egg-like, and it contains abundant seeds disposed within it.

33. *Ismenides*. The Theban women, so called from Ismenus, a river of Bœotia.

QUÆSTIONES.

What does Pentheus resolve to do?
Whither does he go?
Where was Cithæron?
What was the character of its scenery?
Does Pentheus attempt to discover what was done in the mysteries?
Who first sees him?
What does she do to him?
What animal did Agave take him to be?
Whom did she call to her aid?
What moving appeal did Pentheus make to his aunt, Autonoë?
What did Autonoë do to him?
What was the fate of Actæon?
Who tore off the head of Pentheus?
What did she do with it?
What effect had this destruction of Pentheus upon the Thebans?

P. OVIDII NASONIS METAMORPHOSEON.

LIBER IV.

ARGUMENTUM.

NOTWITHSTANDING the example afforded by the fate of Pentheus, Alcithoë and her sisters will not admit the divinity of Bacchus. When all the other Theban women lay aside their engagements, to join in the festival of the god, they continue their spinning and weaving, while they lighten their labors by the recital of various stories. The principal of these was the story of Pyramus and Thisbe, upon whose tragical death, the fruit of the mulberry tree, under which they lay, was changed from white to black. At the conclusion of their stories, strange noises are heard, apparitions and lights are seen in the house, and the sisters are changed into bats. Still cherishing implacable hatred against the house of Cadmus, Juno visits the Infernal regions, and employs Tisiphone, one of the Furies, to affect with madness, Ino, the daughter of Cadmus, and Athamas, her husband. Under this influence, Athamas slays Learchus, while Ino, with Melicerta in her arms, leaps into the sea, of which they become deities. The attendants who had followed Ino are changed into rocks and birds. Overcome with the accumulated miseries of their descendants, Cadmus and Hermione abandon Thebes, and going into Illyria, are changed into serpents. Their principal solace is the thought that the powerful deity, Bacchus, is descended from them. Acrisius of Argos is now the only one that denies the divine character of the god. He refuses to believe that Bacchus is the son of Jupiter, and in like manner does not credit that his own grandson, Perseus, is born of Jupiter, by Danaë. The valorous deeds of the latter are a proof of his descent. After the slaughter of the Gorgon, he now stopped to claim the hospitality of Atlas, and on being repulsed by him, changes him into a mountain. Afterwards, in his passage through the air, Perseus beholds Andromeda chained to a rock, and slays the monster who is advancing from the sea to devour her. Perseus marries Andromeda, and at the bridal feast relates the manner in which he had slain the Gorgon, and cut off her head. Many serpents spring up from the drops of blood that fell; the winged horse, Pegasus, also, and his brother Chrysaor.

FABULA I.

The Theban dames receive Bacchus at his festival, except Alcithoë and her sisters, the daughters of Minyas, who remain at home, carding and spinning. To divert the time, one of them proposes to tell each a story in her turn. She hesitates whether she will tell the story of Dercetis changed into a fish, or the story of Semiramis changed into a dove, or that of Naias, or of the Tree whose fruit, formerly white, was changed into the color of blood. This last was preferred, as the story was not common.

EXPLICATIO.

In the account of the daughters of Minyas, some reference appears to be had to the Flood, for Minyas is described as a son of Neptune; and Nicolaus Damascenus says, that Baris (Ararat), where the Ark rested, is above the country of the Minyæ. Two of their names, as given by Antoninus, were compounded in part of *hippa*, which is regarded as a priestess of the *hippos*, or Ark. They probably adhered to the former rites of Bacchus, and resisted the corruptions that were introduced. In the first part of this Fable, the names and titles of Bacchus are given, and a brief, but lively description of the pageant of the procession. There is also a lengthy apostrophe to Bacchus, which may be regarded in the light of a hymn to that deity. Dercetis, to whose story reference is briefly made by one of the sisters, is doubtless an hieroglyphic or emblem intended to represent the Ark. It will be shown by the notes, that it was the receptacle of the gods, in other words, Noah and his family, who were regarded by their remote descendants with a reverence that afterwards became worship; just as the Baris of Osiris contained the Ogdoad, or eight gods of the Egyptians. Semiramis too, it will be seen, was a mythological, and not an historical personage, and was no other than an emblem of the Dove which signified to Noah the end of the Deluge. The Ark, the Dove, and the Rainbow, were commemorated in many of the rites of the heathens, and traces of the Arkite story are to be found among every people of the earth, showing the universality of the tradition. The Naiad referred to in the Fable, according to Arrian, lived in Nosala, an island of the Erythrean sea, and after corrupting all the men that came to the island, changed them into fishes. The Ichthyophagi descended from them, after they were restored to the human form.

The story of Pyramus and Thisbe, of Babylon, which forms the second Fable, is a continuation of the account of the Minyeïdes, who are changed into bats, after the relation of the sad fate of the Babylonian lovers.

T non Alcithoë Minyeïas Orgia censet
Accipienda dei : sed adhuc temeraria, Bacchum
Progeniem negat esse Jovis : sociasque sorores
Impietatis habet. Festum celebrare sacerdos,
Immunesque operum dominas famulasque suorum,
Pectora pelle tegi, crinales solvere vittas,
Serta comis, manibus frondentes sumere thyrsos,
Jusserat : et sævam læsi fore numinis iram,

NOTÆ.

1. *At.* By the use of this particle, the poet artfully connects this fable with the last one of the preceding book. Although Pentheus had been punished for his impiety, Alcithoë is unwilling to own the deity.

1. *Orgia.* Regarding Bacchus as a blending of the Scriptural Noah and Adam, and the rites of Bacchus as a commemoration of the Fall of Man, and of the Flood, it is possible that ὄργια is derived from ὀργή, *wrath*, inasmuch as the anger of God was manifested at the expulsion from Paradise, when man was forced to till the earth, and at the Flood, when a guilty world was submerged for its impiety.

3. *Sorores.* Antoninus names the sisters Alcithoë, Arsippa, and Leusippa.

4. *Sacerdos.* The priest was most probably Tiresias, or Acœtes.

6. *Pelle tegi.* To be clothed with skins. This was in commemoration of God's clothing our first parents, when man was ordered to till the ground. The skins of fawns and foxes were employed. The latter was probably an addition of later times. Foxes were slain because they hurt the vines.

6. *Crinales solvere.* In these sacrifices, women were accustomed to let the hair flow dishevelled, in token of the distress of our general mother when rushing wildly forth from Eden, a wanderer over the earth.

8. *Læsi numinis:* of the insulted deity. If they should refuse to attend his rites.

10. *Calathos.* Baskets in which they

Vaticinatus erat. Parent matresque, nurusque;
Telasque calathosque, infectaque pensa reponunt:
Thuraque dant; Bacchumque vocant, Bromiumque, Lyæumque,
Ignigenamque, satumque iterum, solumque bimatrem.
Additur his Nyseus, indetonsusque Thyoneus,
Et cum Lenæo genialis consitor uvæ,
Nycteliusque Eleleusque parens, et Iacchus, et Evan:
Et quæ præterea per Graias plurima gentes

13. Nyseus additur his, Thyoneusque indetonsus, et consitor genialis uvæ cum Lenæo.

NOTÆ.

were accustomed to put the distaff, wool, and balls of thread.

10. *Infecta pensa.* They received Bacchus with readiness, not even taking time to finish their tasks.

11. *Thuraque dant:* give frankincense, viz. offer incense to him, in sacrifice. Frankincense is a gum resin which distils from the *Boswellia thurifera*, a tree inhabiting Arabia and India. When burnt it exhales a strong aromatic odor, on which account it was much used by the heathens in the worship of their gods.

11. *Bromiumque.* A surname of Bacchus, from *βρέμω, to groan*, in allusion to the frantic cries of the Bacchanals.

Fair-haired Euion, Bromian, joyful god
Lysian, insanely raging with the leafy rod.
To these our rites, benignant power, incline,
When favoring men, or when on gods you shine.
Orpheus, Hymn l.

11. *Lyæum.* This name is from *λύω, to free;* it is the same as the Latin *Liber*, and is given to Bacchus in imitation of the name of Noah (*rest*). See note on *Liber*, page 248. Bacchus was also called *Lysius*, which is also derived from *λύω*, and has the same signification as *Lyæus* and *Liber*.

Hear me, Jove's son, blest Bacchus, god of wine,
Born of two mothers, honored and divine;
Lysian Euion Bacchus, various-named,
Of gods the offspring, secret, holy, famed;
Fertile and nourishing, whose liberal care
Augments the fruit that banishes despair.
Orpheus, Hymn l.

12. *Ignigenam.* The epithet *fire-born* is applied to Bacchus, from the circumstance of his being taken from Semele when stricken with thunder. Hence Orpheus:

Thee, Semele, I call, of beauteous mien;
Deep-bosomed, lovely, flowing locks are thine,
Mother of Bacchus, joyful and divine,
The mighty offspring, whom Jove's thunder bright
Forced immature, and frightened into light.
Hymn xliv.

12. *Satum iterum.* Bacchus, according to a physical interpretation, was born first of Semele, and again of Jupiter, that is, of the earth and of the ether; or, historically, considered as Noah, once of his mother, and again of the Ark. Nonnus, in his Dionysiacs, calls him Ἀρχεγονής, *ark-born.*

13. *Nyseus.* This surname was in consequence of his residence at Nysa.

Bacchus, phrenetic, much named, blest divine,
Bull-horned, Lenæan, bearer of the vine;
From fire-descended, raging, Nysian king,
From whom initial ceremonies spring.
Orpheus, Hymn lii.

13. *Thyoneus.* Bacchus, considered as Adam, may have been called Thyoneus, from *θύω, to sacrifice*, because sacrifice was first instituted by God himself, when he offered the beasts, with the skins of which he afterwards clothed Adam and Eve. It may be derived from Thyone, a title of Semele. But considering Bacchus as Noah, and the son of Semele, (which is Sema-el, *the token of God*, i. e., the Rainbow), the title of Thyone, as applied to Semele, may allude to the sacrifice offered to Deity at the close of the Deluge, when the Rainbow of peace spanned the earth. Similar to the above mythological birth of Bacchus is the Chinese account of the birth of Fohi (Noah): his mother, while walking on the bank of a lake, conceived, being surrounded with a rainbow.

14. *Lenæo.* A surname of Bacchus, from *ληνός, a wine-press.*

Sounding, magnanimous, Lenæan power,
O various formed, medicinal, holy flower;
Mortals in thee repose from labor find,
Delightful charm, desired by all mankind.
Orpheus, Hymn l.

15. *Nycteleus.* The name of Nycteleus (*νυκτός*), is applied to Bacchus, in consequence of his orgies being celebrated by night.

Come, rouse to sacred joy thy pupil king,
And Brumal nymphs with rites Lenæan bring;
Our orgies shining *through the night* inspire,
And bless, triumphant power, the sacred choir.
Orpheus, Hymn liv.

15. *Eleleus.* The Bacchanals often repeated *ἐλελεῦ*, as a cry of animation. It was used in war in like manner, and also in singing Pæans.

15. *Iacchus.* A name derived from *ἰαχή, a brawling.*

15. *Evan.* Evan (*εὐᾶν*), was a title applied to Bacchus, the meaning of which is not known. Considering the Bacchic rites as in part a scenic representation of the Fall, *Evan*, like *evæ*, would seem to have reference to Eve, by whose temptation, agriculture, the rearing of the vine, and human society, were established.

16. *Plurima nomina.* The ancients im-

Nomina, Liber, habes. Tibi enim inconsumpta juventas;
Tu puer æternus, tu formosissimus alto
Conspiceris cœlo: tibi, cum sine cornibus adstas,
Virgineum caput est: Oriens tibi victus, ad usque
Decolor extremo qua cingitur, India Gange.
Penthea tu, venerande, bipenniferumque Lycurgum
Sacrilegos mactas: Tyrrhenaque mittis in æquor
Corpora. Tu bijugum pictis insignia frænis
Colla premis lyncum: Bacchæ, Satyrique sequuntur,

22. Tu, venerande, mactas Penthea, bipenniferumque Lycurgum sacrilegos.

NOTÆ.

agined that it was agreeable to the deities to invoke them under a multitude of names.

17. *Tibi enim.* The poet appears to introduce here a hymn to Bacchus, in which he records his exploits.

17. *Inconsumpta juventas:* unfading youth.

18. *Tu formosissimus.* Osiris, Bacchus, and Noah were the same. When in Egypt the allegorical spirit began to displace historical tradition, it is probable that Osiris was considered as the Sun. Hence, in an inscription on a pillar erected to him at Memphis, are the words, "I am related to the god of day." In Egypt, Osiris was considered as the Sun, and Isis as the Moon; and in Greece, the correspondent deities, Bacchus and Ceres, were also considered as the Sun and Moon. Hence Virgil:

Vos o clarissima mundi
Lumina, labentem cœlo quæ ducitis annum,
Liber et alma Ceres.—GEORGIC i. 5.

19. *Cornibus.* As horns are weapons both of offence and defence, they are used to signify strength, confidence, daring, and violence. Thus:

But my *horn* shalt thou exalt as the horn of an unicorn.—PSALM xcii. 10.

Horns may be attributed to Bacchus, then, since wine gives confidence, and because immoderate drinkers are accustomed to strike whomsoever they meet.

Viresque; et addis *cornua* pauperi.
HOR. Lib. iii. Od. 21.

Tunc pauper *cornua* sumit.—OVID. ART. AM.

Plutarch says horns were given to Bacchus, because he first taught ploughing and sowing. But properly, Bacchus is represented as wearing horns, because, in Syriac, ארקא signifies both a *bull*, and an *ark* or *ship*. And hence Bacchus is alike called Θηβαιγενής, *born of the Ark*, or *born at Thebes*, and Βουγενής, *born of a bull*. He is therefore described by Orpheus as having the face of a bull:

Ελθὲ, μάκαρ Διόνυσε, πυρίσπορε, Ταυρομέτωπε.
HYMN xliv.

A bull thou seem'st to lead us, on thy head
Thou bearest horns.—BACCHÆ OF EURIPIDES.

Some have imagined that horns were assigned to Bacchus because they were anciently used as drinking cups. The modern phrase of "taking a horn," it will be perceived, is purely classical, however it may savor of slang.

By the words, *sine cornibus*, in this place, we are to understand Bacchus in a pleasant, mirthful mood, before excited to madness and fury by wine.

20. *Virgineum caput.* A head gentle and virgin-like.

Huc averte favens *virgineum caput*,
Vultu sidereo discute nubila
Et tristes Erebi minas.
Avidumque fatum.—SENEC. ŒDIP.

20. *Oriens.* Bacchus is said first to have subdued India, and to have erected pillars in commemoration of the achievement.

Hæc et Thebani Dionysi terra columnas
Monstrat ad Oceanum, atque extremi littora ponti
Montibus Indorum, qua vasto gurgite Ganges
In mare se volvit, Nyssæamque impulit undam.
DIONYSIUS.

20. *Adusque.* An anastrophe for *usque ad.* Supply *eam partem.*

21. *India.* India was an extensive and rich country of Asia, the boundaries of which differed at different times. It took its name from Indus, its principal river.

21. *Gange.* The Ganges is a large river of India, the sources of which are unknown. It is generally believed to rise in the mountains of Thibet. After receiving many tributaries, it forms a delta twice as large as that of the Nile, and empties into the Bay of Bengal.

22. *Lycurgum.* A king of Thrace, and a violent opposer of Bacchus. He took an axe, and commenced cutting down the vineyards, when, inspired by madness, he cut off his own legs.

Tectaque Penthei
Disjecta non levi ruina,
Thracis et exitium Lycurgi.
HOR. Lib. ii. Od. 19.

25. *Satyri.* Rural deities of a licentious nature, having the horns, ears, legs, and feet of goats, and the rest of their body human. As licentiousness is the effect of drinking, the Satyrs are suitable companions of Bacchus. See note on page 62. Lucian gives a most ludicrous account of the advance of Bacchus and his train, and of the conquest of India:

Quique senex ferulâ titubantes ebrius artus
Sustinet; et pando non fortiter hæret asello.
Quacunque ingrederis, clamor juvenilis, et unâ
Fœmineæ voces, impulsaque tympana palmis,

NOTÆ.

When Bacchus, with his strange army, invaded India, the natives at the first formed such a contemptuous idea of him, that they turned both himself and his enterprise into ridicule, or rather pitied him for his presumption, whom they, if he in good earnest meant to attack them, saw by anticipation already with his whole troop trod under foot by their elephants. In truth, according to the intelligence they received from their spies, they could entertain no great opinion of a conqueror who was marching against them with so ridiculous an army.

The flower of his troops, it is said, consisted of a few regiments of half-naked mad women, and these women had, instead of armor and weapons, ivy-wreaths about their brows, aprons of doe-skin round their waist, short spears twined with ivy, unarmed with iron, in their hands, and light round shields on their arms, which, on being struck, gave a dull sound; for they held, as you see, the thyrsus of the Mænades for javelins, and their tabrets for a sort of shield. They had likewise with them, they say, a parcel of stark-naked rustics, with tails to their backs, and budding horns, as they sprout from kids, on their foreheads, making the most ludicrous caperings and gesticulations. The general of this spruce band (Bacchus) had so little beard, that not the slighest trace of down was discoverable on his cheeks; but to make amends for it, he had ram's horns, a circlet of vine leaves and grapes around his temples, and the hair platted in tresses like a woman's coiffure; wore a loose purple robe and gilt buskins, and rode in a car, drawn by leopards. Under him were two other commanders, (Silenus and Pan), one a short, thick, old, shrivelled fellow, with a pendulous paunch, a flat, apish nose, and long, pointed ears, wore a yellow, womanish gown, supported himself, when walking, on a staff, but when riding, as he could not keep long together on his legs, mounted generally on an ass; the other a most grotesque figure, his lower half resembling a goat, with shaggy-haired thighs, a long goat's beard, just the same horns, and of a very warm temperament. In one hand he held a pipe of reeds, in the other a crooked stick; and so he hopped, and frisked, and skipped about in great leaps among the whole troop, and frightened the women, who, at the sight of him, ran up and down with dishevelled hair, crying Evœ, Evœ, which I suppose was the name of their commander-in-chief. Moreover, these frantic wenches had committed great ravages among the flocks; they without ceremony tore a live sheep to pieces, and devoured the flesh, I believe, quite raw.

How could the Indians and their king do any thing but laugh at such intelligence? They naturally thought it not worth while to march a regular army against such a rabble; should they come up, said they, our women will soon despatch them: for that they should go in person to deliver battle to such mad trulls, with a general in a woman's cap at their head, and encounter the little drunken old mongrel, and the middle being between man and goat, and his naked dancers, was quite out of the question: even victory itself over such a ridiculous adversary, would be disgraceful. But hearing afterwards what devastation the god had already committed in the country; how he had laid whole cities in ashes, with all their inhabitants; had set on fire one forest after another, and that in a short time, if he was suffered to proceed, all India would be in flames: they now saw that the affair was of a more serious nature than they had imagined. All immediately ran to arms, the elephants were caparisoned, and were drawn up, with castles upon their backs, against the enemy, whom they still despised, yet, fired with indignation at the mischiefs they had wrought, could not run fast enough to charge the beardless general with his frantic troops.

The two armies stood facing each other. The Indians formed themselves in close ranks behind the elephants, which were led on in the van. Bacchus was likewise busied in ranging his troops in battle array: he himself commanded in the centre, Silenus brought up the right wing, Pan the left; the satyrs were posted as the officers: Evœ was the word.

Now the tabrets were beat, the cymbals sounded, one of the satyrs performed the office of trumpeter, blowing with full cheeks his horn, and even the ass of Silenus brayed as martially as he could, to bear his part in scaring the foe The Mænades, in the mean time, girt with snakes which bared the iron points of their thyrsus from under the ivy, and with tremendous yells, rushed among the enemy. The poor Indians had not the courage to endure the shock; they and their elephants fell immediately into disorder, faced about, and sought their safety in a disgraceful flight; in short, they were vanquished and taken prisoners, by the very adversaries whom they had before derided: and thus, from their own experience, learned that uncommon warriors should not be scorned upon hearsay.—BACCHUS.

26. *Quique senex.* Silenus, who was the nurse, preceptor, and attendant of Bacchus. He was represented as old, bald, and flat-nosed, riding on an ass, and carrying his can.

Te senior turpi sequitur Silenus asello.
Turgida pampineis redimitus tempora sertis.
SENEC. ŒDIP.

Great muse of Bacchus, to my prayer incline,
Silenus, honored by the powers divine;
And by mankind, at the triennial feast,
Illustrious dæmon, reverenced as the best:
Holy, august, the source of lawful rites,
Phrenetic power, whom vigilance delights;
Surrounded by thy muses young and fair,
Naiads and Bacchic nymphs who ivy bear,
With all thy satyrs on our incense shine,
Dæmons wild-formed, and bless the rites divine.
ORPHEUS, Hymn liv.

26. *Ferula.* Silenus is represented as bearing the *ferula*, the stalk of a certain weed, that as drunkards are apt to strike, it may be in mirth, and with no dangerous consequences.

27. *Non fortiter:* not firmly; insecurely.

Concavaque æra sonant, longoque foramine buxus.
Pacatus mitisque, rogant Ismenides, adsis :
Jussaque sacra colunt. Solæ Minyeides intus,
Intempestivâ turbantes festa Minerva,
Aut ducunt lanas, aut stamina pollice versant,
Aut hærent telæ, famulasque laboribus urgent.
E quibus una, levi deducens pollice filum :
Dum cessant aliæ, commentaque sacra frequentant,
Nos quoque, quas Pallas melior Dea detinet, inquit,
Utile opus manuum vario sermone levemus :
Perque vices aliquid, quod tempora longa videri
Non sinat, in medium vacuas referamus ad aures.
Dicta probant, primamque jubent narrare sorores.
Illa, quid è multis referat (nam plurima nôrat),
Cogitat : et dubia est, de te, Babylonia, narret,
Derceti, quam versâ squamis velantibus artus

31. Ismenides rogant ut adsis mitis pacatusque ; coluntque jussa sacra.

40. Perque vices referamus in medium ad vacuas aures aliquid, quod non sinat tempora videri longa.

NOTÆ.

30. *Buxus.* The box is here put, by metonymy, for the flute made of box.

31. *Pacatus mitisque.* The Theban women entreat that he may be gentle and merciful to them.

32. *Intus:* within their house.

Is there who comes along the way?
Are there who in their houses stay?
Hence, begone, whoe'er you are!
To hallowed sounds let each his voice prepare,
The song to Bacchus will I raise,
Hymning, in order meet, his praise.
BACCHÆ OF EURIPIDES.

33. *Intempestiva Minerva:* by their untimely Minerva ; by their unseasonable labors. Minerva is here put, by metonymy, for the arts which she taught, viz. carding, spinning, and weaving.

33. *Turbantes festa:* interrupting the festival.

38. *Melior dea:* a goddess better than *Bacchus.*

45. *Derceti.* A goddess of the Assyrians, said to be a daughter of Venus, who having suffered violation, slew her lover, and threw herself into the lake near Ascalon, where she became a fish. There is no doubt that Dercetis was a hieroglyphical personage, to designate the Ark. This will appear more readily, on reading Lucian's treatise on the Syrian goddess, and noting the ceremonies which he says were instituted by Deucalion (Noah), in commemoration of the Flood, which we have quoted in notes on pages 84 and 256.

A *fish* is held sacred at Hierapolis, and is never eaten ; but they eat all sorts of edible fowl, the *dove* alone excepted, which with them is sacred. These usages seem now, to the followers of that opinion, to have been introduced in honor of Dercetis and Semiramis, the former because one-half of her bears the form of a fish, the latter because Semiramis was at last metamorphosed into a dove. I, for my part, am willing to believe that Semiramis was the foundress of this temple, but not that it is dedicated to Dercetis, at least not from the reasons adduced. LUCIAN. DE SYRIA DEA.

Hyginus speaks of the Ark under the figure of an egg, from which Venus (representing, probably, the renovated earth and the race of mankind), was born :

There fell from heaven an egg of extraordinary magnitude, into the Euphrates ; the fishes rolled it ashore ; the doves hatched it ; and thus came Venus out of the shell, who in the sequel was named the Syrian goddess. At the prayer of this goddess, Jupiter, in honor of their virtues, transplanted the fishes among the stars. On this account the Syrians reckon the fishes and the doves among the gods, and do not eat them. FABUL. CXCVII.

Now Strabo calls this goddess Atargatis:

Τιμῶσι τὴν Συρίαν θεὸν, τὴν Ἀτάργατιν.

But Eratosthenes says she was Dercetis. Athenagoras makes Semiramis the Syrian goddess, and the daughter of Dercetis or Derceto :

Ἡ θυγάτηρ τῆς Δερκέτους Σεμίραμις ἔδοξε Συρία θεός.

Hence it appears that Dercetis and Atargatis were the same, and that the Syrian goddess was an imaginary deity, in whose honor there was a blended worship of two emblems of the Flood, the Ark and the Dove. Atargatis is the same as Atargatus, which is compounded of *Atar* or *Athar*, and *gatus* or *catus* (κήτος), which signifies a *sea-monster*, like a whale, no inappropriate representation of the Ark. We may then consider the name *Atargatis* as equivalent to *the god Cetus.* Or, as Osiris (Noah) entered the Ark on the seventeenth of the month *Athor*, we may refer the former part of the compound to that. By dropping the first letter of *Atargatis*, and changing the letters *t* and *g* into their cognates *d* and *k*, we would have the name Dercetis : or, by the Chaldaic particle *da*

Stagna Palæstini credunt celebrâsse figurâ:
An magis, ut sumptis illius filia pennis,
Extremos altis in turribus egerit annos:
Naïs an ut cantu, nimiùmque potentibus herbis
Verterit in tacitos juvenilia corpora pisces:
Donec idem passa est. An, quæ poma alba ferebat,
Ut nunc nigra ferat contactu sanguinis arbor.
Hæc placet: hanc, quoniam vulgaris fabula non est,
Talibus orsa modis, lanâ sua fila sequente.

51. An ut arbor quæ ferebat alba poma, nunc ferat nigra contactu sanguinis.

NOTÆ.

(*de*), which signifies *the*, and the word *cetus* (cetis), with the assumption of *r* for euphony, we will have the word *Dercetis*, signifying *the sea-monster*. Hesiod, in his Theogony, speaking of what the Sea gave rise to, evidently alludes to Noah, under the character of Nereus—to the central waters of the earth, or "fountains of the great deep" that were broken up, under the character of Thaumas (תהום, Thäum, *the abyss*), and to the Ark, under the personification of Ceto:

The Sea gave Nereus life, unerring seer,
And true; most ancient of his race, whom all
Hail as the sage, for mild and blameless he:
Remembering still the right; still merciful
As just in counsels. Then *embracing Earth*,
He fashioned the great Thaumas, Phorcys strong,
And blooming Ceto.—Theogony, 233.

See note on *Sacra*, page 255, in which Dercetis is plainly shown to be the Ark.

46. *Palæstini.* The inhabitants of Palestine, a province of Syria, and now a part of Asiatic Turkey.

47. *Filia.* Semiramis, the wife of Ninus, who built Nineveh. After her husband's death, she enlarged the empire by conquest, and is said by some to have built Babylon. There is much diversity of opinion relative to her character and era. Many consider her altogether fabulous. She was doubtless an emblem of the Flood, and worshipped as such, at Hierapolis; hence the sanctity with which doves were regarded. On Mount Eryx, in Sicily, was a temple to the Marine Venus, where sacred doves were kept, with which two festivals were connected, the one called Ἀναγώγια, when they were let out, and flew over sea: and the Καταγώγια, when they returned to the shrine of the goddess. On the occasion of the latter, were great rejoicings. This no doubt commemorated the joy on the return of the Noachic dove. The doves of Eryx were carrier doves, it is to be presumed. Nonnus, in his Dionysiacs, plainly refers to the return of the Dove to the Ark: .

She first unbarred
Her friendly window to the auspicious Dove,
Returning from the sea.

Clemens Alexandrinus says that the Syro-Phenicians reverence doves and fish as the people of Elis do Jupiter:

Οἱ μὲν τὰς περιστερὰς ὁι δὲ τοῦς ἰχθύς, οὗτα σέβουσι περιττῶς, ὡς Ἠλεῖοι τὸν Δία.—Cohort

Xenophon speaks of the same worship:

Ἰχθύων οὖς οἱ Σύροι θεοὺς ἐνόμιζον, καὶ ἀδικεῖι οὐκ εἴων, οὐδὲ τὰς περιστερὰς.—Anabasis.

Hyginus mentions the same worship:

Syri pisces et columbas ex Deorum numero habent; non edunt.—Fab. cxcvii.

Diodorus mentions the worship of the Dove:

Διὸ καὶ τοὺς Ασσύριους τῆν περιστερὰν τιμᾶν ὡς θεάν.

We will now show that Semiramis was not a real personage, but an emblem of the Dove of Noah. Hesychius says that Semiramis, when rendered in Greek, signifies the mountain dove:

Σεμίραμις, περιστερὰ ὄρειος Ἑλληνιστί.

It is evident this refers to the Dove which brought the olive leaf from a high mountain, while the rest of the world was still submerged. But in the Syriac original, it more plainly points to the Noachic Dove, which was the *token of God's* reconciliation, when it brought the olive branch; for it is compounded of Sama or Sema, *a token*, and Ramas or Ramis, *the most High*. Hesychius says:

Ῥάμας ὁ Ὕψιστος Θεός.

48. *Altis in turribus:* in hoary towers. Semiramis, it is said by some, had usurped the government, on the death of her husband, and when her son grew up, she was confined in a castellated building, and as the doves make their cotes in ancient houses, she was said to have been changed into a dove.

49. *Naïs.* The Naiads were nymphs who presided over springs and fountains.

49. *Cantu:* by incantation.

52. *Arbor.* The mulberry tree, which bore white berries, that were changed to black, when sprinkled with the blood of Pyramus and Thisbe.

54. *Lanâ sequente:* as the wool followed the thread, viz. as she was spinning.

QUÆSTIONES.

Was the punishment of Pentheus a warning to all the Thebans?

Who were still unwilling to receive the god?

What is the meaning of Bromius?

Why is Bacchus called Lyæus?

Why Ignigena? Why Nysæus?

Why Thyoneus? Why Lenæus?

Why is he called Nycteleus? Why Eleleus?

Why Iacchus? Why Evan?

Wherefore is Bacchus said to be the most beautiful in heaven?

Why is he represented with horns?

What did Bacchus do after conquering the East?

What happened to Lycurgus?

Why are the Satyrs said to follow Bacchus?

Who was Silenus?

Who gives a humorous account of the procession of Bacchus?

Did the Minyeides join in the festivals of Bacchus?

How did they employ their time?

By what figure is Minerva put for the arts which that goddess taught?

While engaged in their employments, what does one of the sisters propose?

What is the mythological story of Dercetis?

How is this to be interpreted?

Are Atargatis and Dercetis the same?

Are there abundant evidences of Arkite traditions through the nations?

What is the mythological account of Semiramis?

Was she a real or a fabulous character?

What is the meaning of the word when rendered in Greek?

Why would she be known as the mountain dove?

What is the meaning in Syriac?

How is Semiramis *the token of God?*

FABULA II.

MORS PYRAMI ET THISBES: MINYEÏDES IN VESPERTILIONES.

Pyramus and Thisbe, two Babylonian lovers, whose parents are hostile, slay themselves under a mulberry-tree; upon which the mulberries, formerly white, become of the color of blood. After the relation of their stories, the Minyeides are changed to bats.

EXPLICATIO.

Love stories, in the olden time, as at present, were subjects of attraction to gentle dames, and therefore the sisters preferred the fable of Pyramus and Thisbe, and especially as it was not a common one. The tragical story of these unhappy lovers was founded, possibly, on some historical occurrence that anciently took place at Babylon.

The story of their woes is told in simple, yet affecting language, and appeals the more strongly to the heart, that the poet lets unaffected nature speak in her own simplicity, rather than clothe his thoughts in the pomp of expression. Debarred all intercourse, their only language, for a time, is eloquent looks, and signs and tokens of love, until fortune discloses a cleft in the wall that divided their dwellings. Here they could sit and converse, and feel upon each other's cheek the warm breath as it came, and inhale it with a transport of love. How simple, and yet how natural, the momentary chiding of the envious wall, for parting them, and again the grateful recognition of what they owed to it! Here sitting, they passed the time, and after they had said farewell, with the simplicity of love, which is always childlike, each gave a kiss to the wall, intended for the other.

They arrange a meeting, and the timid Thisbe dares the darkness and the forest, to meet her lover; "Love made her bold." Escaping from the lioness, she enters a cave with the loss of her veil, and returns to her appointment, to find her lover, through affection for her, slain by his own hand—unconscious—with the shades of death settling o'er his eyes, that open at the name of Thisbe, look upon her face, and then close for ever. Love, that had led her to dare the chances of death, now nerves her arm for death itself, and the same sword that had drunk his vital blood, is now driven to the heart of his unhappy mistress. She desires that the tree beneath which they are weltering, may record the story of their woes, and that the parents who opposed their union in life, may yet permit their dust to mingle after death.

Of the mulberry there are three kinds, originally from three countries to which their colors are appropriate; the *white* mulberry of Asia; the *red* of America, and the *black* of Africa. Each variety of color is also distinguished by a different kind of bark and leaf. At Annapolis, in Maryland, there is a mulberry tree which has black fruit, although its leaves and bark evidently show it is of the *white* kind. A circumstance like this may have given rise to the Babylonian fiction. This Fable contains a good moral, as it shows the evil consequences of clandestine attachments on the part of children, as well as the impropriety of arbitrary control on the part of parents

PYRAMUS et Thisbe, juvenum pulcherrimus alter,
Altera, quas Oriens habuit, prælata puellis,
Contiguas tenuêre domos, ubi dicitur altam
Coctilibus muris cinxisse Semiramis urbem.
Notitiam primosque gradus vicinia fecit:
Tempore crevit amor: tædæ quoque jure coîssent;
Sed vetuêre patres. Quod non potuêre vetare;

NOTÆ.

4. *Coctilibus muris:* with walls of brick. The walls of Babylon were considered one of the Seven Wonders of the world. According to Pliny, they were 60,000 paces in circumference, 200 feet high, and 50 feet thick. They formed a square, each side of which was about 15 miles long, and contained 25 gates, all of solid brass.

4. *Altam urbem.* Babylon. This city is believed to have been planned by Belus. He built a portion of it, which was continued by Nebuchadnezzar. It was never finished. It was celebrated for its hanging gardens, palaces, canals, and immense walls.

5. *Primos gradus:* the first steps; the first advances.

6. *Tædæ jure:* by the ceremony of the torch. In ancient marriages, after the oath of fire and water, five torches were carried before the bride by as many boys, whose parents were still living.

7. *Sed vetuêre patres:* but their fathers forbade. There is much in the story of these ill-fated lovers that reminds us of Romeo and Juliet:

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers have their life;
Whose misadventured, piteous overthrows
Do, with their death, bury their parents' strife.

PROLOGUE TO ROMEO AND JULIET.

Ex æquo captis ardebant mentibus ambo.
Conscius omnis abest: nutu signisque loquuntur.
Quòque magìs tegitur, tantò magìs æstuat ignis.
Fissus erat tenui rimâ, quam duxerat olim,
Cùm fieret, paries domui communis utrique.
Id vitium, nulli per secula longa notatum,
Quid non sentit amor? primi sensistis amantes,
Et voci fecistis iter; tutæque per illud
Murmure blanditiæ minimo transire solebant.
Sæpe ut constiterant, hinc Thisbe, Pyramus illinc;
Inque vicem fuerat captatus anhelitus oris;
Invide, dicebant, paries, quid amantibus obstas?
Quantùm erat, ut sineres nos toto corpore jungi!
Aut, hoc si nimium, vel ad oscula danda pateres!
Nec simus ingrati: tibi nos debere fatemur,
Quòd datus est verbis ad amicas transitus aures.
Talia diversâ nequicquam sede locuti,
Sub noctem dixêre Vale: partique dedêre
Oscula quisque suæ, non pervenientia contrâ.
Postera nocturnos Aurora removerat ignes,
Solque pruinosas radiis siccaverat herbas:
Ad solitum coîêre locum. Tum murmure parvo
Multa prius questi, statuunt, ut nocte silenti
Fallere custodes, foribusque excedere tentent:
Cumque domo exierint, urbis quoque claustra relinquant:
Neve sit errandum lato spatiantibus arvo;
Conveniant ad busta Nini; lateantque sub umbrâ
Arboris. Arbor ibi, niveis uberrima pomis,
Ardua morus, erat, gelido contermina fonti.
Pacta placent: et lux, tardè discedere visa,

7. Quod non potuêre vetare, ambo ardebant mentibus ex æquo captis.

21. Aut si hoc *esset* nimium, pateres vel ad danda oscula! nec simus ingrati.

33. Neve sic errandum *illis* spatiantibus lato arvo, ut conveniant ad busta Nini.

NOTÆ.

8. *Captis mentibus:* with captivated minds.

20. *Quantum.* This is spoken ironically —in the sense of *minimum.*

21. *Ad oscula pateres:* you might open so that we could kiss one another!

24. *Diversa sede.* Pyramus sitting on one side of the wall, and Thisbe on the other.

27. *Nocturnos ignes.* The stars which grew dim, and disappeared before the light of the sun. The following description of morning by a modern poet far transcends the ancient:

The dawn was stealing up into the sky
On its gray feet, the stars grew dim apace,
And faded, till the Morning Star alone,
Soft as a molten diamond's liquid fire,
Burned in the heavens. The morn grew freshlier;
The upper clouds were faintly touched with gold;
The fan-palms rustled in the early air;
Daylight spread cool and broadly to the hills;
And still the star was visible, and still
The young Bedouin with a straining eye
Drank its departing light into his soul.
It faded—melted—and the fiery rim
Of the clear sun came up.—N. P. Willis.

30. *Multa questi.* Having complained of many things, viz. their unkind parents, their unhappy fate, &c.

34. *Conveniant.* Unable to meet elsewhere, they make an appointment at the tomb of Ninus.

Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she so much in love, her means much less
To meet her new-beloved anywhere:
But passion lends them power, time means to meet,
Tempering extremities with extreme sweet.
Romeo and Juliet.

34. *Busta Nini.* Ninus was the son of Belus. He was the builder of Nineveh, and the founder of the Assyrian monarchy. After his death, he had a magnificent tomb erected to his memory.

36. *Morus.* The trysting-place was under a mulberry, near the tomb of Ninus.

37. *Tardè discedere.* Time always appears slow to the expectant lover. So Juliet:

Gallop apace, you fiery-footed steeds,
Towards Phœbus' mansion; such a wagoner
As Phaëthon would whip you to the west,
And bring in cloudy night immediately.
Romeo and Juliet.

Præcipitatur aquis; et aquis nox surgit ab îsdem.
Callida per tenebras, versato cardine, Thisbe
Egreditur, fallitque suos: adopertaque vultum
Pervenit ad tumulum; dictâque sub arbore sedit.
Audacem faciebat amor. Venit ecce recenti
Cæde leæna boum spumantes oblita rictus,
Depositura sitim vicini fontis in undâ.
Quam procul ad Lunæ radios Babylonia Thisbe
Vidit; et obscurum timido pede fugit in antrum:
Dumque fugit, tergo velamina lapsa relinquit.
Ut lea sæva sitim multâ compescuit undâ,
Dum redit in sylvas, inventos forte sine ipsâ
Ore cruentato tenues laniavit amictus.

50. Laniavit cruentato ore tenues amictus, inventos forte sine ipsâ *Thisbe.*

Seriùs egressus vestigia vidit in alto
Pulvere certa feræ, totoque expalluit ore
Pyramus: ut verò vestem quoque sanguine tinctam
Repperit; Una duos nox, inquit, perdet amantes,
E quibus illa fuit longâ dignissima vitâ:
Nostra nocens anima est. Ego te, miseranda, peremi,

56. Ego peremi te miseranda, qui jussi ut venires nocte in loca plena metus, nec veni huc priùs.

In loca plena metus qui jussi nocte venires:
Nec prior huc veni. Nostrum divellite corpus,
Et scelerata fero consumite viscera morsu,
O quicunque sub hâc habitatis rupe, leones!
Sed timidi est optare necem. Velamina Thisbes
Tollit, et ad pactæ secum fert arboris umbram.
Utque dedit notæ lacrymas, dedit oscula, vesti:
Accipe nunc, inquit, nostri quoque sanguinis haustus,

NOTÆ.

38. *Præcipitatur aquis.* The poets feigned that the Sun descended at night into the sea.

38. *Nox exit.* The poet describes the Day as precipitated into the Ocean, as the Night rises from the same. Hesiod beautifully describes them as alternately gliding across the threshold of darkness:

There Night
And Day, near passing, mutual greeting still
Exchange, alternate as they glide athwart
The brazen threshold vast. This enters, that
Forth issues; nor the two can one abode
At once contain. This passes forth, and roams
The round of earth; that in the mansion waits
Till the due season of her travel come.
THEOGONY.

39. *Versato cardine:* the hinge being turned; the door being opened.

45. *Ad lunæ radios:* by the light of the moon.

50. *Amictus.* The thin veil which Thisbe had dropped.

53. *Vestem sanguine tinctam:* her garment stained with blood, viz. her veil.

54. *Una nox:* one night; one death.

Sed omnes *una* manet *nox.*—HOR.

55. *Longa dignissima:* most worthy of a long life. So Pliny to Marcellinus, on the death of an amiable lady:

Never was there a young person more worthy of a long—I had almost said—an immortal life.—PLINY'S EPISTLES.

60. *Leones.* He calls upon the lions which he supposes to have destroyed Thisbe, to tear him also to pieces.

61. *Est timidi.* He exclaims, it is the part of a coward to wish for death, since there is little difficulty in finding it by one's own hand. Stoicism taught the ancients to seek relief from the sorrows of life by self-destruction. Christianity, on the contrary, teaches that it is ignoble to abandon the post which Heaven has assigned us, and directs us to fortify our breasts by the consolations of religion, and the hopes of another and a better world. Thus a Christian poet:

Hope, with uplifted foot set free from earth,
Pants for the place of her ethereal birth,
On steady wings sails through th' immense abyss,
Plucks amaranthine joys from bowers of bliss,
And crowns the soul, while yet a mourner here,
With wreaths like those triumphant spirits wear.
Hope, as an anchor firm and sure, holds fast
The Christian vessel, and defies the blast.
COWPER.

64. *Accipe haustus:* receive the draughts of my blood. Virgil, in like manner, describes Dido as calling on the clothes of

Quoque erat accinctus, dimittit in ilia ferrum:
Nec mora; ferventi moriens è vulnere traxit.
Ut jacuit resupinus humi; cruor emicat altè,
Non aliter, quâm cùm vitiato fistula plumbo,
Scinditur, et tenues stridente foramine longè
Ejaculatur aquas; atque ictibus aëra rumpit.
Arborei fœtus aspergine cædis in atram
Vertuntur faciem: madefactaque sanguine radix
Puniceo tingit pendentia mora colore.
Ecce metu nondum posito, ne fallat amatnem,
Illa redit: juvenemque oculis, animoque requirit:
Quantaque vitârit narrare pericula gestit.
Utque locum et versam cognovit in arbore formam;
(Sic facit incertam pomi color) hæret, an hæc sit.
Dum dubitat, tremebunda videt pulsare cruentum
Membra solum; retroque pedem tulit: oraque buxo
Pallidiora gerens, exhorruit æquoris instar,
Quod fremit, exiguâ cùm summum stringitur aurâ.
Sed postquam remorata suos cognovit amores,
Percutit indignos claro plangore lacertos;
Et laniata comas, amplexaque corpus amatum,
Vulnera supplevit lacrymis; fletumque cruori
Miscuit: et gelidis in vultibus oscula figens,
Pyrame, clamavit, quis te mihi casus ademit?
Pyrame, responde: tua te, charissime, Thisbe
Nominat: exaudi; vultusque attolle jacentes.
Ad nomen Thisbes oculos jam morte gravatos
Pyramus erexit, visâque recondidit illâ.
Quæ postquam vestemque suam cognovit, et ense
Vidit ebur vacuum; Tua te manus, inquit, amorque

74. Ecce illa, metu nondum posito, redit, ne fallat amantem; requiritque juvenem oculis animoque.

94. Tua manus,

NOTÆ.

Æneas, her late lover, to receive the offering of her life:

Dulces exuviæ, dum fata deusque sinebant,
Accipite hanc animam.—Æneid, Lib. iv. 651.

68. *Vitiato plumbo:* the lead being defective. Conduit pipes, made of pottery, and of lead, were in use at a very early period.

71. *Cædis:* of the blood. The cause is here put for the effect.

83. *Suos amores:* her loves; her lover. The concrete is here used for the abstract *amator*.

89. *Tua te.* Thy own Thisbe calls thee, dearest. How short, but yet how affectionate and affecting the address!

91. *Nomen Thisbes.* Those only who have loved, can tell the full power which the name of one beloved exercises over the heart. Campbell beautifully expresses this:

Who hath not owned, with rapture-smitten frame,
The power of grace, the magic of a name.
Pleasures of Hope.

91. *Morte gravatos:* now weighed down with death. Dido, in like manner, roused by the voice and affectionate address of her sister, raises her dying eyes:

Illa, graves oculos conata attollere, rursus
Deficit: infixum stridet sub pectore vulnus.
Æneid, iv. 688.

92. *Recondidit:* closed them again. The poet does not make the dying lover speak; he has left all to the imagination of the reader. When the failing energies of nature were for a moment roused at the name of Thisbe, what must have been the eloquence of those dying eyes, as he lifted them, weighed down with the dews of death, and gazed for an instant upon the face of his mistress!

94. *Ebur vacuum:* the empty scabbard. *Ebur*, ivory, is here put for the scabbard, which was made of that material. The empty scabbard and the sword tell the tale of his self-destruction. Juliet, in like manner, judges of the manner of Romeo's death by the fatal cup in his hand, and stabs herself with his dagger:

Perdidit, infelix. Est et mihi fortis in unum
Hoc manus: est et amor: dabit hic in vulnera vires.
Persequar exstinctum: letique miserrima dicar
Causa comesque tui. Quique à me morte revelli
Heu solâ poteras, poteris nec morte revelli.
Hoc tamen amborum verbis estote rogati,
O multùm miseri mei illiusque parentes,
Ut, quos certus amor, quos hora novissima junxit,
Componi tumulo non invideatis eodem.
At tu, quæ ramis arbor miserabile corpus
Nunc tegis unius, mox es tectura duorum;
Signa tene cædis: pullesque, et luctibus aptos,
Semper habe fœtus, gemini monumenta cruoris.
Dixit: et aptato pectus mucrone sub imum
Incubuit ferro; quod adhuc à cæde tepebat.
Vota tamen tetigêre deos, tetigêre parentes:
Nam color in pomo est, ubi permaturuit, ater;
Quodque rogis superest, unâ requiescit in urnâ.
Finis erat dictis; et adhuc Minyeïa proles
Urget opus, spernitque deum, festumque profanat:
Tympana cùm subitò non apparentia raucis
Obstrepuêre sonis; et adunco tibia cornu,
Tinnulaque ære sonant; redolent myrrhæque, crocique:
Resque fide major, cœpêre virescere telæ,
Inque hederæ faciem pendens frondescere vestis.
Pars abit in vites: et quæ modò fila fuerunt,

95 amorque perdidit te infelix.

102. Ut non invideatis *eos* quos certus amor, quos hora novissima junxit, componi eodem tumulo.

NOTÆ.

JUL. Go, get thee hence, for I will not away.
What's here? a cup, closed in my true-love's hand?
Poison, I see, hath been his timeless end;—
O churl! drink all? and leave no friendly drop
To help me after?—I will kiss thy lips;
Haply, some poison yet doth hang on them,
To make me die with a restorative.
Thy lips are warm.
WATCH. Lead, boy. Which way?
JUL. Yea, noise? then I'll be brief. O happy dagger!
This is thy sheath: there rust, and let me die.
SHAKSPEARE.

95. *In unum hoc:* for this one thing; for death.

96. *Dabit hic:* this will give, viz. love will give.

98. *Morte revelli:* be separated by death alone.

100. *Estote rogati:* be entreated.

103. *Componi tumulo:* to be laid together in the tomb.

112. *Quod superest:* what remains; their remains, viz. the ashes and bones which would remain after they were burnt upon the funeral pile.

112. *Urna.* The vessel in which the ashes of the dead were deposited.

113. *Finis.* There is an end here to the story of Pyramus and Thisbe. The poet now returns to the account of the Minyeïdes.

114. *Urget opus.* They continue their labors of carding, spinning, and weaving, disregarding the rites of Bacchus.

114. *Festumque profanat:* profanes the festival. The profanation of the holy day of the Lord was visited with the most severe punishment, both divine and human, under the old Jewish law; and in all the Christian codes, the violation of the Sabbath is forbidden.

What evil thing is this that ye do, and profane the Sabbath day? Did not your fathers thus, and did not our God bring all this evil upon us, and upon this city? yet ye bring more wrath upon Israel by profaning the Sabbath.
NEHEMIAH xiii. 17, 18.

115. *Tympana non apparentia.* Invisible drums were heard through the house.

Plangebant alii proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant;
Multi raucisonis efflabant cornua bombis,
Barbaraque horribili stridebat tibia cantu.
CATULL. CIT. ii. 61.

117. *Virescere.* Their webs began to grow green with ivy.

119. *In hederæ faciem.* The sails of the ship in which the Tyrrhene pirates were carried, put forth ivy in the same manner.

Palmite mutantur: de stamine pampinus exit:
Purpura fulgorem pictis accommodat uvis.
Jamque dies exactus erat, tempusque subibat,
Quod tu nec tenebras, nec posses dicere lucem;
Sed cum luce tamen dubiæ confinia noctis.
Tecta repentè quati, pinguesque ardere videntur
Lampades, et rutilis collucere ignibus ædes;
Falsaque sævarum simulacra ululare ferarum.
Fumida jamdudum latitant per tecta sorores;
Diversæque locis ignes ac lumina vitant.
Dumque petunt latebras; parvos membrana per artus
Porrigitur, tenuique inducit brachia pennâ.
Nec, quâ perdiderint veterem ratione figuram,
Scire sinunt tenebræ. Non illas pluma levavit:
Sustinuêre tamen se perlucentibus alis.
Conatæque loqui, minimam pro corpore vocem
Emittunt; peraguntque leves stridore querelas;
Tectaque, non sylvas, celebrant; lucemque perosæ
Nocte volant: seroque trahunt à vespere nomen.

129. Sorores jamdudum latitant per fumida tecta, diversæque locis, vitant ignes et lumina.

NOTÆ.

122. *Purpura.* The purple of the cloth gives its brightness to the red grapes that make their appearance in the webs.

128. *Falsa simulacra:* false forms. Bacchus caused vain apparitions of wild beasts to move through the house.

128. *Ferarum.* Tigers, lynxes, panthers, &c. Oppian, in his Cynegetics, says that the panthers were formerly Bacchæ, and retaining their ancient fondness for wine, are the most readily taken by placing it where they can drink until they are intoxicated.

129. *Latitant sorores.* The sisters conceal themselves through terror.

131. *Membrana.* A thin skin which entirely covers the body of the bat.

134. *Non pluma levavit.* Feathers did not bear them up into the air, but cartilaginous wings.

136. *Pro corpore:* when compared with the body.

138. *Tecta celebrant.* Bats frequent barns and houses.

138. *Lucemque perosæ:* hating the light. The moral application of the metamorphosis of the Minyeïdes is excellent. The profane and irreligious who fly from the light of truth, and love the darkness of error, are appropriately represented as changed into bats, animals that come out at night. So the Evangelist:

Light is come into the world, and men loved darkness rather than light, because their deeds were evil. For every one that doeth evil, *hateth the light*, neither cometh to the light, lest his deeds should be reproved.—ST. JOHN iii. 19, 20.

139. *Vespere.* Bats are called *vespertiliones*, from *vesper*, evening, because they fly in the twilight and night. From the similarity to *tela*, a web, which the latter part of *vespertilio* exhibits, may have arisen the idea of their being *weavers* who were changed to bats.

QUÆSTIONES.

Who were Pyramus and Thisbe?
Where did they live? Was Babylon a remarkable city?
By whom was Babylon built?
What impediment was there to the union of Pyramus and Thisbe?
How were they accustomed to converse?
What appointment did they make?
Who came first to the place of meeting?
What happened to her as she came?
What induced Pyramus to suppose Thisbe was killed?
What did he do in consequence?
Did Thisbe arrive before he expired?
When she perceived the cause of his death, what did she do?
What petition did she make before her death?

Did her parents grant her request?
What change took place in the tree beneath which they lay?
How many kinds of mulberry-trees are there?
Do white mulberry-trees ever bear black fruit?
Might this have given rise to the fiction?
After the Minyeïdes had ended their relation, what took place?
What sounds were heard?
What took place in the webs that they were engaged upon?
What apparitions were seen?
What change took place in the Minyeïdes?
Why were they said to be changed into bats?
What is the derivation of Vespertilio?
At what time do bats come out?

FABULA III.

VIA AD INFEROS: JUNO TISIPHONEM EDUCIT.

Juno, still incensed against the house of Cadmus on account of Semele, resolves upon the ruin of Ino, one of the daughters of Cadmus. For this purpose she descends to the infernal regions, and employs one of the Furies to avenge her on Ino and her husband Athamas, who were enemies of her deity.

EXPLICATIO.

Some erroneously say the account of Athamas and Ino is historical. They tell us that Athamas was the son of Æolus, the god of the winds, and the grandson of Deucalion; and that on the death of Themisto, his first wife, he married Ino, the daughter of Cadmus. He divorced Ino for Nephele, by whom he had Phryxus and Helle. Divorcing Nephele in her turn, he took back again Ino, and had by her Learchus and Melicerta. Ino, wishing to destroy the children of Nephele, in order to make room for her own children, bribed the oracle of Apollo to declare, that the children of Nephele must be sacrificed to appease the anger of the gods; whereupon Athamas in a rage killed Learchus, and would have slain Ino also, had she not taken up Melicerta in her arms, and jumped with him into the sea.

Now it is evident, from the etymology of the names employed here, that a *confused* account of the diluvial history is given. Ino, by metathesis, Ion, is Iona (*the dove*), and as she was the nurse of Bacchus (*Noah*), is the Dove of the Deluge. She was the sister of Semele (sema-el, *the token of God*), viz. the Rainbow. Athamas (a themis, *without justice*), was the race of ungodly antediluvians. He is said to be King of Thebes (theba, *the ark*), and was the son of Æolus, the god of winds, which we may suppose prevailed at the Deluge. His first wife was Themisto (Themis, *justice*), referring to the godliness of the early race of men. His next wife was Nephele (nephelim, *giants*), referring to the daughters of Cain, from intermarriages with whom the "giants in those days" arose. The oracle that declares the children of Nephele (the Nephelim) must be sacrificed to the anger of the gods, is the prophetic voice proclaiming, through Noah, the destruction of the wicked by the flood. This explanation will be pursued in the next Fable, with which this is connected. By Juno's descent into the infernal regions, which the ancients believed to be in the centre of the earth, for the purpose of procuring a Fury to work the destruction of Ino (Iona, *the dove*), we may understand the evoking of the vengeance of God for the destruction of man, when the bursting forth of the waters of the central abyss engulphed the world, at the breaking up of the "fountains of the great deep." The purification of Juno by Iris, refers to the Rainbow that succeeded.

TUM verò totis Bacchi memorabile Thebis
Numen erat: magnasque novi matertera vires
Narrat ubique Dei: de totque sororibus expers
Una doloris erat, nisi quem fecêre sorores.
Aspicit hanc natis, thalamoque Athamantis habentem
Sublimes animos, et alumno numine, Juno.
Nec tulit: et secum, Potuit de pellice natus
Vertere Mæonios, pelagoque immergere, nautas,
Et laceranda suæ nati dare viscera matri,
Et triplices operire novis Minyeïdas alis?
Nil poterit Juno, nisi inultos flere dolores?
Idque mihi satis est? Hæc una potentia nostra est?
Ipse docet quid agam? Fas est et ab hoste doceri.
Quidque furor valeat, Pentheâ cæde satisque

NOTÆ.

1. *Tum verò.* After the punishment of the Minyeïdes.

2. *Matertera.* Ino, the sister of Semele.

4. *Expers doloris:* free from sorrow. Ino was the only one of the sisters that had not met with some signal calamity. Autonoë had seen her son Actæon torn in pieces by dogs, after his transformation; Semele was destroyed by lightning; and Agave had torn her son Pentheus in pieces.

5. *Natis.* Her sons Learchus and Melicerta.

6. *Alumno numine.* Bacchus had been the foster-child of Ino.

7. *Pellice natus.* Bacchus, the son of Semele.

9. *Laceranda matri.* She alludes to Pentheus, who was torn in pieces by his mother.

13. *Ipse.* Bacchus himself had given Juno an example of what she ought to do. He had inspired Agave and others with madness, that had caused them unspeakable sorrow.

Ac super ostendit. Cur non stimuletur, eatque
Per cognata suis exempla furoribus Ino?
Est via declivis funesta nubila taxo:
Ducit ad infernas per muta silentia sedes.
Styx nebulas exhalat iners: umbræque recentes
Descendunt illac, simulacraque functa sepulcris.
Pallor, Hyemsque tenent latè loca senta: novique
Quâ fit iter, manes, Stygiam quod ducit ad urbem,
Ignorant: ubi sit nigri fera regia Ditis.
Mille capax aditus, et apertas undique portas
Urbs habet: utque fretum de totâ flumina terrâ,
Sic omnes animas locus accipit ille; nec ulli
Exiguus populo est, turbamve accedere sentit.
Errant exsangues sine corpore et ossibus umbræ:
Parsque forum celebrant, pars ima tecta tyranni;
Pars alias artes, antiquæ imitamina vitæ
Exercent: aliam partem sua pœna coercet.
Sustinet ire illuc cœlesti sede relictâ,
(Tantum odiis iræque dabat), Saturnia Juno.
Quò simil intravit, sacroque à corpore pressum

33. Saturnia Juno sede cœlesti relictâ, sustinet ire illuc.

NOTÆ.

17. *Est via.* The construction of this line is very similar to that of Lib. I., Fab. VII., line 6.

Est via sublimis, cœlo manifesta sereno.

17. *Taxo.* The ancients believed that the juice of the yew-tree was poisonous, and that it would cause death to slumber under it. Hence it is represented as shading the path to the infernal regions. Virgil describes the descent to the Shades as steep, and shaded with gloomy trees:

These rites performed, the prince, without delay,
Hastes, to the nether world, his destined way.
Deep was the cave; and, downward as it went
From the wide mouth, a rocky rough descent;
And here th' access a gloomy grove defends.
ÆNEID vi. 236.

20. *Functa sepulcris:* having enjoyed sepulcral rites; having been buried. The unhappy souls that had not received the rites of burial, were forced to wander a hundred years on the banks of the Styx. Hence, Virgil:

The ghosts rejected are th' unhappy crew
Deprived of sepulcres and funeral due:
The boatman, Charon: those, the buried host,
He ferries over to the farther coast;
Nor dares his transport vessel cross the waves
With such whose bones are not composed in graves.
A hundred years they wander on the shore;
At length, their penance done, are wafted o'er.
ÆNEID vi. 325.

21. *Pallor, Hyems.* Paleness, coldness, silence, torpidity, and the like symptoms of death, are happily represented as dwelling here. Virgil gives a more extended description of the inhabitants, which are personifications of human passions, affections, and vices:

Just in the gate, and in the jaws of hell,
Revengeful Cares and sullen Sorrows dwell,
And pale Diseases, and repining Age,
Want, Fear, and Famine's unresisted rage;
Here Toils, and Death, and Death's half-brother, Sleep,
Forms terrible to view, their sentry keep;
With anxious pleasures of a guilty mind,
Deep Frauds before, and open Force behind;
The Furies' iron beds; and Strife, that shakes
Her hissing tresses, and unfolds her snakes.
ÆNEID vi. 273.

23. *Ignorant.* The ghosts are described as wandering about, unacquainted with the way. So Virgil:

Obscure they went through dreary shades that led
Along the waste dominions of the dead:
Thus wander travellers in woods by night,
By the moon's doubtful and malignant light.
ÆNEID vi. 268.

25. *Utque fretum.* This is a beautiful resemblance.

26. *Ulli populo:* to any people, viz. to any multitude of people.

29. *Forum celebrant:* frequent the forum. The ghosts are represented as still delighting in what had interested them in life.

31. *Sua pœna:* their proper punishment.

34. *Ingemuit limen.* The threshold groaned with the weight of the goddess. It had been accustomed to feel the weight of ghosts only. So Virgil, in describing the effect of the body of Æneas on the boat of Charon:

He clears the deck, receives the mighty freight;
The leaky vessel groans beneath the weight.
ÆNEID vi. 413.

Ingemuit limen; tria Cerberus extulit ora;
Et tres latratus simul edidit. Illa sorores
Nocte vocat genitas, grave et implacabile numen,
Carceris ante fores clausas adamante sedebant;
Deque suis atros pectebant crinibus angues.
Quâm simul agnôrunt inter caliginis umbras,
Surrexêre Deæ. Sedes Scelerata vocatur.
Viscera præbebat Tityos lanianda; novemque
Jugeribus distentus erat. Tibi, Tantale, nullæ
Deprênduntur aquæ; quæque imminet, effugit arbor:
Aut petis, aut urges ruiturum, Sisyphe, saxum.

43. Belidesque ausæ moliri letum suis patruelibus assiduæ repetunt undas quas perdunt.

NOTÆ.

35. *Cerberus.* Cerberus was the guardian of Hell, a dog with three heads, one of a lion, another of a wolf, and the third of a dog. Horace describes him as having a hundred heads:

Demittit atras belluæ centiceps
Aures.—LIB. ii. Od. xiii. 34.

Hesiod describes Cerberus as having fifty heads:

And next a monstrous birth, the dog of Hell:
Blood-fed and brazen-voiced, and bold, and strong,
The fifty-headed Cerberus.—THEOGONY.

36. *Tres latratus.* Cerberus uttered three different barkings from as many different heads. So Virgil:

Cerberus hæc ingens latratu regna trifauci
Personat.—ÆNEID vi. 417.

37. *Nocte genitas.* The Furies Alecto, Megæra, and Tisiphone, were said to be the daughters of Acheron and Nox.

38. *Fores adamante.* The doors are said to be of adamant, as tnat is of the most solid character. Milton, in his description of Hell, far exceeds our poet:

At last appear
Hell-bounds, high reaching to the horrid roof;
And thrice threefold the gates: three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed.—PARADISE LOST.

38. *Sedebant:* were sitting. Virgil, in like manner describes the Fury, Tisiphone, as keeping guard at the gates of Hell:

Wide is the fronting gate, and, raised on high
With adamantine columns, threat the sky.
Vain is the force of man, and heaven's as vain,
To crush the pillars which the pile sustain.
Sublime on these a tower of steel is reared;
And dire Tisiphone there keeps the ward.
ÆNEID vi. 552.

41. *Surrexêre Deæ.* The Furies arose.

41. *Sedes Scelerata:* the habitation of the wicked. So Virgil:

'Tis here in different paths, the way divides:
The right to Pluto's golden palace guides,
The left to that unhappy region tends
Which to the depth of Tartarus extends—
The seat of night profound, and punished fiends.
ÆNEID vi. 540.

42. *Tityos.* Tityus was the son of Terra, a giant of prodigious size, whose body covered nine acres of land. He offered insult to Latona, for which he was confined in the Infernal Regions, with a vulture preying upon his bowels as they grew. The fiction probably has reference to some volcano. Homer gives a description of this monster, which is again imitated by Virgil:

There Tityus, large and long, in fetters bound,
O'erspread nine acres of infernal ground;
Two ravenous vultures, furious for their food,
Scream o'er the fiend, and riot in his blood,
Incessant gore the liver in his breast,
The immortal liver grows and gives the immortal feast.—ODYSSEY xi.

There Tityus was to see, who took his birth
From heaven, his nursing from the foodful earth
Here his gigantic limbs, with large embrace,
Infold nine acres of infernal space.
A ravenous vulture in his opened side,
Her crooked beak and cruel talons tried;
Sate for the growing liver, digged his breast:
The growing liver still supplied the feast.
ÆNEID vi. 595.

43. *Tantale.* Tantalus was the son of Jupiter, and a king of Phrygia. Admitted to the table of the gods, he betrayed their secrets. For this crime, or, according to some, for killing his son, and serving him up to the gods, he was condemned in the Infernal Regions to suffer perpetual thirst, though immersed in water up to the chin. He was doomed to perpetual hunger also, though food was temptingly spread before him, which always fled his touch. Homer gives a vigorous description of this:

There Tantalus along the Stygian bounds
Pours out deep groans: with groans all Hell resounds;
E'en in the circling floods refreshment craves,
And pines with thirst amidst a sea of waves:
When to the water he his lip applies,
Back from his lip the treacherous water flies.
Above, beneath, around his hapless head,
Trees of all kinds delicious fruitage spread;
There figs, sky-dyed, a purple hue disclose,
Green looks the olive, the pomegranate glows,
There dangling pears exalted scents unfold,
And yellow apples ripen into gold;
The fruit he strives to seize, but blasts arise,
Toss it on high, and whirl it to the skies.
ODYSSEY xi.

Volvitur Ixion; et se sequiturque, fugitque,
Molirique suis letum patruelibus ausæ,
Assiduæ repetunt, quas perdant, Belides, undas.
Quos omnes acie postquam Saturnia torvâ
Vidit, et ante omnes Ixiona: rursus ab illo
Sisyphon aspiciens; cur hic è fratribus, inquit,
Perpetuas patitur pœnas; Athamanta superbum
Regia dives habet; qui me cum conjuge semper
Sprevit? et exponit caussas odiique viæque;
Quidque velit. Quod vellet, erat, ne regia Cadmi
Staret; et in facinus traherent Athamanta sorores.
Imperium, promissa, preces, confundit in unum,
Sollicitatque deas. Sic hæc Junone locutâ,
Tisiphone canos, ut erat turbata, capillos
Movit; et obstantes rejecit ab ore colubras.
Atque ita, Non longis opus est ambagibus, infit,
Facta puta, quæcunque jubes: inamabile regnum
Defere; teque refer cœli melioris ad auras.

55. Quod vellet, erat, nè regia Cadmi staret.

NOTÆ.

Mento summam aquam attingens siti enectus Tantalus.—CICERO, TUSC.

45. *Sisyphe.* Sisyphus was a son of Æolus and Enaretta. He was a noted robber, and for his crimes was condemned in the Infernal Regions to roll a huge stone to the top of a mountain, which no sooner came near the summit, than it rolled back with accelerated rapidity. Hence, his punishment was eternal. His labors are well described by Homer:

I turned my eye, and as I turned surveyed
A mournful vision, the Sisyphian shade!
With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.—ODYSSEY xi.

Nixantem trudere monte
Saxum, quod tamen a summo jam vertice rursum
Volvitur.—LUCRET. Lib. iii. 1013.

46. *Ixion.* He was the son of Phlegyas, and a king of Thessaly. Abhorred by all for the treacherous murder of his father-in-law, Jupiter took him up to heaven, where he sought to dishonor Juno. For this, Jupiter struck him to Tartarus with lightning, and had him bound to a wheel, which revolved continually.

Illic Junonem tentare Ixionis ausi
Versantur celeri noxia membra rota.
TIBULL. Lib. i. Eleg. iii. 73.

48. *Belides.* The fifty daughters of Danaus, son of Belus, who all, with the exception of Hypermnestra, on their wedding night killed their husbands, who were the sons of their uncle Ægyptus. For this crime they were condemned in the Infernal Regions to fill with water a cask which was perforated in the bottom. Hence, their labor was endless.

—laticem pertusum congerere in vas,
Quod tamen expleri nulla ratione potest.
LUCRET. Lib. iii. 1021.

Et Dania proles, Veneris quæ numina læsit,
In cava Lethæas dolia portat aquas.
TIBULL. Lib. i. Eleg. iii. 79.

50. *Ante omnes.* Juno is described as looking with aversion on Ixion, because of the insult which he had offered to her.

51. *Cur hic.* Juno maliciously inquires, Why is Sisyphus punished in the Infernal Regions, while his brother Athamas reigns in a palace?

57. *Imperium, promissa, preces.* There is a gradation here that forcibly expresses the violence of the hatred of Juno, and of the degradation which it involves. First, with royal dignity, she commands; she then attempts to bribe a compliance; and, lastly, like a suppliant, has recourse to humble entreaty.

62. *Facta puta:* consider done. It is the duty of a servant to obey a ruler promptly. A French courtier, in expressing his zeal in the service of his prince, once said, "If the thing is possible, consider it already done; if impossible, still expect that it will be done."

64. *Roratis aquis:* with sprinkled water. As the Iris is produced from vapors, or small drops of rain, the term *roratis* (like dew) is used.

65. *Lustravit.* Iris purified Juno from the pollution which she had contracted by visiting the Shades below. The Romans were accustomed to purify themselves with water after they returned from a house in which a dead body lay, or from a funeral.

65. *Thaumantias.* There is evident reference here to the Rainbow of the Flood. That the ancients had preserved the tradition of the Bow being made a sign of the

Læta redit Juno: quam cœlum intrare parantem
Roratis lustravit aquis Thaumantias Iris. 65

NOTÆ.

covenant between God and man, is evident from frequent passages in the poets. Iris, or the Rainbow, is mythologically said to be the daughter of Thaumas. Now *Thaum-as* is a compound word (תהום־אש), and signifies *the abyss* and *fire*. It is well known, that the rainbow is formed by the rays of the sun falling on minute drops of rain: the Rainbow seen by Noah was probably produced by the sun's rays falling on the drops of rain which were exhaled from the waters of the retiring abyss; and, hence, the propriety of the allegory. An allegory, by Ptolemy Hephestion, in which Arke (the ark) is spoken of as the daughter of Thaumas, and sister of Iris, refers to the same Noachic history:

Ἡ δὲ Ἀρκὴ Θαύμαντος ἦν θυγάτηρ, ἧς ἡ ἀδελφὴ Ἶρις.—Nov. Hist. Lib. iii.

65. *Iris.* The tradition of the Rainbow appears to have been widely diffused among the nations. It is designated by God himself as a *sign*, or *token*, of his Covenant, or Oath. Hesiod calls it the Great Oath of the gods; and various other authors call it a *sign*, or *token*.

And God said, This is the token of the covenant which I make between me and you, and every living creature that is with you, for perpetual generations. I do set my bow in the cloud—and I will remember my covenant, which is between me and you, and every living creature of all flesh: and the waters shall no more become a flood to destroy all flesh.—Genesis ix. 12, 15.

Swift-footed Iris, nymph of Thaumas born,
Takes with no frequent embassy her way
O'er the broad main's expanse, when haply strife
Has risen, and controversy 'midst the gods,
If there be one 'midst those who dwell in heaven
That utters falsehood, Jove sends Iris down
To bring from far, in golden ewer, the wave
Of multitudinous name, the *mighty oath*,
That from a high rock inaccessible
Glides cold.—Theogony.

Ἶριδσιν ἐοικότες, ἅς τε Κρονίων
Ἐν νέφει στήριξε, ΤΕΡΑΣ μερόπων ἀνθρώπων.
Iliad xi. 27.

Like to the bow, which Jove amid the clouds
Set as a *token* to desponding man.

Ἠΰτε πορφυρέην Ἶριν θνητοῖσι τανύσσῃ
Ζεὺς ἐξ οὐρανόθεν, τέρας ἔμμεναι.
Iliad xvii. 547.

Just as when Jove amid the heavens displays
His bow mysterious, for a lasting *sign*.

Τέκμωρ δὲ βροτοῖς καὶ σῆμα τέτυκται.
Homer's Hymn to Selene.

An *intimation* and a *sign* to men.

QUÆSTIONES.

What effect had the punishment of the Minyeïdes?

Which one of the daughters of Cadmus had not met with some signal calamity?

What does Juno resolve to do to her?

For this purpose whither does Juno go?

What guards the entrance of Tartarus?

Who sit before the gates of Tartarus?

Who was Tityus? What his punishment?

Who was Tantalus? What was his punishment?

Who was Sisyphus? How was he punished?

Who was Ixion? To what punishment was he condemned?

Who were the Belides? What was their punishment?

Whom does Juno address?

Who were the Furies?

What request does she make of them?

Which one of the Furies promises her assistance to Juno?

Who was Iris? Was she a real or allegorical personage?

To what Biblical occurrence does the story of Iris evidently refer?

Why was Iris called Thaumantias?

What is the derivation of Thaumas?

Was the Ark of Noah also made an allegorical personage?

What allegorical personage was Ino, by metathesis Ion?

Who was Athamas? Give the etymology of the name, and state its mythological connection?

How may we interpret the descent of Juno into the Infernal Regions?

Where did the ancients locate Tartarus?

FABULA IV.

INO ET MELICERTA IN DEOS MARINOS.

Obeying the commands of Juno, Tisiphone left the court of Pluto, and came to the house of Athamas, where she affected him and his wife Ino with madness. Athamas now seizes Learchus, his son, and kills him; whereupon Ino, to avoid his fury, throws herself into the sea together with her son Melicerta. By the entreaty of Venus, they are changed into sea-gods. The companions of Ino, about to cast themselves into the sea through despair, are changed into rocks and birds.

EXPLICATIO.

Tisiphone, whose name signifies *desire of revenge*, clothed with her bloody robe, girt with a serpent girdle, her head bristling with snakes, bearing her flaming torch, and a fearful poison, and accompanied by Sorrow, Terror, Fear, and Frenzy, comes forth to execute the vengeance of the offended Juno. The door-posts tremble beneath her tread, the doors grow pale, and the very sun shrinks back from her presence. No wonder that Athamas is affrighted, and feels the awful power of the dread deity before him.

Having abundantly proved before, that Bacchus was the Noah of Scripture, it is easy to recognise in the nurse of Bacchus, Ino, by metathesis, Ion, the *Iona*, or *Dove*, which is connected with the story of Noah, and which, on ancient coins—especially those of Apamea—is sometimes found brooding over an ark; and is an allegorical representation of the Spirit of God watching over the human family when enclosed in that receptacle which divine wisdom had provided. As Venus and the Dove are always found associated, and as Venus is fabled to arise from the sea, denoting, probably, the new creation as coming forth from the sea, after the Deluge, we may regard Ino as the same as Venus; for, in her name Leucothoe, or Leucothea, as it is more commonly written, we have the *white-goddess*, corresponding exactly to Venus Aphrodite, the goddess *of the foam*.

Palæmon on ancient coins and medals is often found upon the back of a Cetus, which is a huge fish that is evidently a type of the Ark. Sometimes the Ark itself is represented, and above it a Cetus with Palæmon on its back. It is most proper to regard Palæmon as a type of the Ark of Noah. Mythologically the Ark may be said to be the son of the Dove. Its etymology will show it a type of the Ark, for Palæmon is Palæ—Man, or Maon, *the ancient moon*. Now the moon has always been a type of the Baris of Osiris, which is represented in the shape of a *lunette*. Hence, Osiris is said to have "entered the moon;" and, hence, in allusion to the Ark as the mother of the renovated world, the moon was worshipped anciently as "the mother of the whole world." It has been shown before that Osiris and Noah were the same, and that the Baris of the former was the Ark of the latter.

HEC mora; Tisiphone madefactam sanguine sumit
Importuna facem: fluidoque cruore rubentem
Induitur pallam; tortoque incingitur angue:
Egrediturque domo. Luctus comitantur euntem,
Et Pavor, et Terror, trepidoque Insania vultu.
Limine constiterat; postes tremuisse feruntur
Æolii; pallorque fores infecit acernas;
Solque locum fugit. Monstris exterrita conjux,
Territus est Athamas; tectoque exire parabant.
Obstitit infelix, aditumque obsedit Erinnys:

NOTÆ.

2. *Cruore rubentem:* red with blood. Virgil describes Tisiphone as clad in the same habiliments:

> Sublime on these a tower of steel is reared,
> And dire Tisiphone there keeps the ward,
> Girt in her sanguine gown, by night and day.—ÆNEID vi. 554.

> And o'er her shoulders was a garment thrown
> Dabbled in human blood; and in her look
> Was horror! and a deep funereal cry
> Broke from her lips.—HESIOD'S SHIELD OF HERCULES.

3. *Torto angue.* A snake bound around her waist formed a girdle.

> Two grisly snakes
> Hung from their girdles, and with forked tongues
> Licked their infected jaws, and violent gnashed
> Their fangs fell glaring.
> HESIOD'S SHIELD OF HERCULES.

4 *Luctus comitantur.* What a fearful troop forms the train of the Fury. Seneca describes Mars as accompanied by a train of similar terror:

> Letum, Luesque, Mors, Labor, Tabes, Dolor,
> Comitatus illo, dignus.—ŒDIPUS, Act. iii.

8. *Conjux.* Ino, the wife of Athamas.

10. *Infelix:* unhappy; that causes unhappiness; pernicious.

Nexaque vipereis distendens brachia nodis,
Cæsariem excussit. Motæ sonuêre colubræ;
Parsque jacens humeris; pars circum tempora lapsæ
Sibila dant, saniemque vomunt, linguasque coruscant.
Inde duos mediis abrumpit crinibus angues;
Pestiferâque manu raptos immisit. At illi
Inöosque sinus, Athamanteosque pererrant;
Inspirantque graves animas; nec vulnera membris
Ulla ferunt: mens est, quæ diros sentiat ictus.
Attulerat secum liquidi quoque monstra veneni,
Oris Cerberei spumas, et virus Echidnæ;
Erroresque vagos, cæcæque oblivia mentis,
Et scelus, et lacrymas, rabiemque, et cædis amorem;
Omnia trita simul: quæ sanguine mista recenti
Coxerat ære cavo, viridi versata cicutâ.

24. Quæ mista recenti sanguine coxerat cavo ære versata viridi cicuta.

NOTÆ.

11. *Vipereis nodis:* with knots of vipers; with knotted vipers.

Cæruleos implexæ crinibus angues
Eumenides.—VIRGIL. Georgic. iv. 482.

14. *Linguas coruscant:* make their tongues quiver; brandish their tongues.

15. *Abrumpit crinibus:* tears from her hair. Virgil describes the Fury Alecto in like manner taking a serpent from her hair to wound Amata:

From her black bloody locks the Fury shakes
Her darling plague, the favorite of her snakes:
With her full force she threw the poisonous dart,
And fixed it deep within Amata's heart,
That, thus envenomed, she might kindle rage,
And sacrifice to strife her house and husband's age.—ÆNEID vii.

18. *Inspirant graves animas:* inspire their baneful breath. So Virgil:

Unseen, unfelt, the fiery serpent skims
Between her linen and her naked limbs,
His baneful breath inspiring as he glides.
Now like a chain around her neck he rides;
Now like a fillet to her head repairs,
And with his circling volumes folds her hairs.
At first the silent venom slid with ease,
And seized her cooler senses by degrees;
Then, ere th' infected mass was fired too far,
In plaintive accents she began the war.
ÆNEID vii.

19. *Mens.* Just in proportion as mind is superior to matter, so is the spirit capable of more intense suffering than the body.

The spirit of a man will bear his infirmity, but a wounded spirit who can bear?—PROVERBS xviii. 14.

20. *Attulerat.* Tisiphone had brought.

20. *Monstra veneni:* a monster of poison; a monstrous poison.

21. *Echidnæ.* Echidna was a monster fabled to be sprung from Chrysaör and Callirhoë, and represented as a beautiful woman above the waist, and a serpent below it. The word is also used to signify the Hydra, or other huge venomous serpent. Hesiod thus describes her:

Another monster dread she bare anon
In the deep-hollowed cavern of a rock;
Stupendous, nor in shape resembling aught
Of human, or of heavenly: monstrous, fierce,
Echidna: half a nymph, with eyes of jet
And beauty-blooming cheeks: and half, again,
A speckled serpent, terrible and vast,
Gorged with blood-banquets, trailing her huge folds
Deep in the hollows of the blessed earth.
THEOGONY.

22. *Errores.* As restlessness and wandering about are often characteristics of madness, they are here said to be a part of the compound.

24. *Omnia trita simul:* all bruised together.

25. *Ære cavo:* in a brazen cauldron. The cauldron is said to be brazen, because brass is poisonous. Shakspeare gives a vivid account of rites practised by witches while mixing their terrible compounds in a pot.

1 WITCH. Thrice the brinded cat hath mewed.
2 WITCH. Thrice; and once the hedge-pig whined.
3 WITCH. Harper cries, 'tis time! 'tis time!
1 WITCH. Round about the cauldron go;
In the poisoned entrails throw.—
Toad, that under coldest stone,
Days and nights hath thirty one
Sweltered venom sleeping got,
Boil them first in the charmed pot!
ALL. Double, double toil and trouble;
Fire, burn; and, cauldron, bubble!
2 WITCH. Fillet of a fenny snake
In the cauldron boil and bake:
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and owlet's wing,
For a charm of powerful trouble
Like a hell-broth boil and bubble!
ALL. Double, double toil and trouble;
Fire, burn; and, cauldron, bubble!
3 WITCH. Scale of dragon, tooth of wolf;
Witches' mummy, maw, and gulf,
Of the ravined salt-sea shark;
Root of hemlock, digged i' the dark;
Liver of blaspheming Jew,
Gall of goat, and slips of yew,
Slivered in the moon's eclipse;

Dumque pavent illi, vertit furiale venenum
Pectus in amborum; præcordiaque intima movit.
Tum face jactatâ per eundem sæpius orbem,
Consequitur mœtos velociter ignibus ignes.
Sic victrix, jussique potens, ad inania magni
Regna redit Ditis: sumptumque recingitur anguem.
Protinus Æolides mediâ furibundus in aulâ
Clamat, Iô comites, his retia pandite sylvis:
Hîc modò cum geminâ visa est mihi prole leæna.
Utque feræ, sequitur vestigia conjugis, amens:
Deque sinu matris ridentem et parva Learchum
Brachia tendentem rapit, et bis terque per auras
More rotat fundæ: rigidoque infantia saxo
Discutit ossa ferox. Tum denique concita mater,
(Seu dolor fecit, seu sparsi causa veneni);
Exululat; passisque fugit malè sana capillis.
Teque ferens parvum nudis, Melicerta, lacertis,
Evohe, Bacche, sonat. Bacchi sub nomine Juno
Risit: et, Hos usus præstet tibi, dixit, alumnus.
Imminet æquoribus scopulus; pars ima cavatur
Fluctibus, et tectas defendit ab imbribus undas:
Summa riget, fontemque in apertum porrigit æquor.
Occupat hunc (vires insania fecerat), Ino:
Seque super pontum, nullo tardata timore,
Mittit, onusque suum: percussa recanduit unda.
At Venus immeritæ neptis miserata labores,

26. Dumque illi pavent; vertit furiale venenum in pectus amborum.

48. Ino occupat hunc, (*enim* insania fecerat vires,) tardataque nullo timore mittit se.

NOTÆ.

Nose of Turk, and Tartar's lips;
Finger of a birth-strangled babe,
Ditch-delivered by a drab,
Make the gruel thick and slab,
Add thereto a tiger's chaudron
For the ingredients of our cauldron.
All. Double, double toil and trouble;
Fire, burn; and, cauldron, bubble!
Macbeth, Act iv. Sc. 1.

25. *Versata cicutâ:* stirred with hemlock. The hemlock was a deadly poison, and, hence, employed in this place. It is said to be *viridis*, because the poison is in the juice, and, consequently, more abundant when it is green.

26. *Furiale venenum:* the poison that excites to madness.

29. *Consequiter ignibus.* The Fury whirls her torch so as to form a circle of flame, and thus confuse the eyes of the beholder.

30. *Inania regna:* the empty realms; the shadowy realms.

32. *Æolides.* Athamas, the son of Æolus.

34. *Gemina prole:* with her twin offspring.

34. *Leæna.* It was a common error for persons under the Bacchic influence to mistake others for wild-beasts. Thus Agave and Autonoë took Pentheus to be a wild-boar. In modern times, on the contrary, we are accustomed to regard as the beast the person who is under the Bacchic impulse.

36. *Ridentem Learchum.* Learchus, the son of Athamas and Ino, slain by his father. It increases the horror of the circumstances, that the innocent child, all unconscious of its fate, smiles upon its inhuman murderer.

42. *Melicerta.* Another son of Athamas and Ino.

43. *Juno risit.* Juno laughed to hear Ino call on the name of Bacchus, her foster-child, who had been the cause of her calamities.

44. *Hos usus:* these advantages; these fruits. This is spoken in irony.

45. *Imminet æquoribus:* o'erhangs the sea.

The dreadful summit of the cliff
That beetles o'er his base into the sea.
Shakspeare.

50. *Onus suum:* her burden, viz. Melicerta, whom she was carrying.

50. *Recanduit:* became white again; was white with foam.

51. *Neptis:* her grand-daughter. Ino was the daughter of Harmonia, who was born of Venus by Mars.

Sic patruo blandita suo est: O numen aquarum,
Proxima cui cœlo cessit, Neptune, potestas;
Magna quidem posco: sed tu miserere meorum,
Jactari quos cernis in Iönio immenso:
Et dîs adde tuis. Aliqua et mihi gratia ponto est;
Si tamen in dio quondam concreta profundo
Spuma fui, Graiumque manet mihi nomen ab illâ.
Annuit oranti Neptunus; et abstulit illis
Quod mortale fuit; majestatemque verendam
Imposuit; nomenque simul, faciemque novavit:
Leucothoëque, deum, cum matre Palæmona dixit.
Sidoniæ comites, quantum valuêre, secutæ
Signa pedum, primo vidêre novissima saxo:
Nec dubium de morte ratæ, Cadmeîda palmis
Deplanxere domum, scissæ cum veste capillos.
Utque parum justæ, nimiùmque in pellice sævæ,
Invidiam fecêre deæ. Convicia Juno
Non tulit: et, Faciam vos ipsas maxima, dixit,
Sævitiæ monumenta meæ. Res dicta secuta est.
Nam quæ præcipuè fuerat pia, Persequar, inquit,
In freta reginam; saltumque datura, moveri
Haud usquam potuit; scopuloque affixa cohæsit.
Altera, dum solito tentat plangore ferire

69. Faciam vos ipsas maxima monumenta meæ sævitiæ.

NOTÆ.

52. *Patruo:* her uncle. Venus was the daughter of Jupiter, who was the brother of Neptune.

55. *Ionio.* The Ionian Sea was that part of the Mediterranean Sea which washed the western coast of Greece, and extended to the Mare Hadriaticum.

57. *Concreta spuma.* Venus was said to have sprung from the foam of the sea, and, hence, was called Aphrodite, from ἀφρός, *foam.* Thus Hesiod:

Till now, swift-circling, a white foam arose
From that immortal substance, and a maid
Was nourished in the midst. The wafting waves
First bore her to Cythera's heaven-blessed coast;
Then reached she Cyprus, girt with flowing seas,
And forth emerged a goddess, beautiful
In modesty. Green herbage sprung around
Beneath her slender feet. Her gods and men
Name Aphrodite, goddess of the foam,
Since in the sea-foam nourished, and again
Wreathed Cytherea, for that first she touched
Cythera's coast; and Cypris, for she rose
On Cyprus, 'midst the multitude of waves.
Theogony.

61. *Nomen novavit:* changed the name. Ino was called Leucothoë, or Leucothea, by the Greeks, and Matuta by the Romans. Thus Cicero:

Ino, the daughter of Cadmus, is she not called Leucothea by the Greeks, and Matuta by us?
Tuscul. Disp. Lib. i.

I call Leucothea, of great Cadmus born,
Add Bacchus' nurse, whom ivy leaves adorn.
Hear, powerful goddess, in the mighty deep
Vast-bosomed, destined thy domain to keep:
In waves rejoicing, guardian of mankind;
For ships from thee alone deliverance find,
Amidst the fury of th' unstable main,
When art no more avails, and strength is vain.
When rushing billows with tempestuous ire
O'erwhelm the mariner in ruin dire,
Thou hear'st, with pity touched, his suppliant prayer,
Resolved his life to succor and to spare.
Orpheus's Hymn to Leucothea.

Her name and attributes are the same as those of Venus Aphrodite.

62. *Palæmona.* Melicerta was called Palæmon.

Ponti regna tenet nitidi matertera Bacchi,
Nereidumque choris Cadmeia cingitur Ino.
Jus habet in fluctus magni puer advena ponti
Cognatus Bacchi, numen non vile Palæmon.
Senec. Œdip.

Oh nursed with Dionysius, doomed to keep
Thy dwelling in the widely-swelling deep;
With joyful aspect to my prayer incline,
Propitious come, and bless the rites divine;
Thy mystics through the earth and sea attend,
And from old Ocean's stormy waves defend:
For ships their safety ever owe to thee,
Who wanderest with them through the raging sea.
Come, guardian power, whom mortal tribes desire,
And far avert the deep's destructive ire.
Orpheus's Hymn to Palæmon.

63. *Sidoniæ.* The Theban women are here called Sidonian, because they were originally from Sidon.

Pectora, tentatos sentit riguisse lacertos.
Illa, manus ut fortè tetenderat in maris undas,
Saxea facta, manus in easdem porrigit undas.
Hujus, ut arreptum laniabat vertice crinem,
Duratos subitò digitos in crine videres.
Quo quæque in gestu deprênditur, hæsit in illo.
Pars volucres factæ, quæ nunc quoque gurgite in illo
Æquora distringunt sumptis Ismenides alis.

NOTÆ.

65. *Cadmeïda.* Ino, the daughter of Cadmus.

67. *In pellice:* in the case of the harlot, viz. Semele, for whom Juno had cherished implacable hatred against the house of Cadmus.

82. *Ismenides.* Thebans, so called from the river Ismenus.

QUÆSTIONES.

Whither does Tisiphone go?
Who are her companions?
What was the effect of the appearance of Tisiphone upon Athamas?
What does the Fury do to him and Ino?
Do the serpents wound their bodies?
What injury do the serpents do to them?
What poison had Tisiphone brought with her?
Who was Echidna?
Where does the Fury throw the poison?
How is Athamas effected?
What does he take Ino and her two sons to be?
What does he do to Learchus?
How is Ino affected?
What does he do with Melicerta?
Who intercedes with Neptune for Ino and Melicerta?
Why was Venus called Aphrodite?
What did Ino become? Under what name?
What did Melicerta become? What was his name?
What part of Noachic history does Ino, by metathesis Ion, appear to adumbrate?
How could the Dove be said to be the nurse of Bacchus?
Whom does Ino in her new name and character of Leucothoë, or Leucothea, appear to be?
Of whom is Palæmon a type?
What is the etymology of Palæmon?
How does the Moon typify the Ark?

FABULA V.

CADMUS ET HERMIONE IN DRACONES.

Cadmus and Hermione, affected by the calamities that had happened to their family, abandon Thebes and go into Illyricum. Here he suspects that his afflictions have been in consequence of the dragon which he slew being sacred to some god; after which he and his wife are changed to serpents.

EXPLICATIO.

As some learned men contend that Cadmus was a real personage, in accordance with that view, and for the sake of heroic interest, we regarded him as an historical character, in our explanations of Fables I. and II. Book III. But the achievements of Cadmus could not have been the work of an individual, for he is said to have led colonies into Phenicia, Cyprus, Rhodes, Thera, Thasus, Anape, and Samothracia; to have discovered and have wrought mines of gold and copper in Cyprus and elsewhere; to have founded settlements, and one hundred cities in Africa; to have established colonies in Attica, Eubœa, Bœotia, and Illyria; to have reigned in Armenia, and, after reigning at Thebes for sixty-two years, to have reigned in Illyria. Besides this, he is said to have been the inventor of letters.

Now, all these things may be referred to a tribe, but could not have been the work of an individual. We will, therefore, regard Cadmus, (anciently written Κάδμων,) not as a real character, but a personification of the Cadmonites, a race spoken of in the Bible, who lived near Baal Hermon, in Syria. On this account, and probably because a body of Hermonians accompanied the Cadmonites to Bœotia, Hermione is allegorically the wife of Cadmus. The people around Baal Hermon were given to serpent-worship, and in consequence were called Hivites, from Hivia, *a serpent*. Ancient authors say, that in Hermon and Mount Libanus were many Βαιτύλια (Beth-el, *house of God*); these were the upright stones that formed the serpent-temples. Hence, Cadmus, who is described as identical with the Taut* of the Phenicians, the Thouth of the Egyptians, and the Hermes of the Greeks, is said to have taught the worship† of the serpent, and at last to have been changed into a serpent. As the temples used by the worshippers of the serpent were built of upright stones, disposed in the form of that reptile, it is a myth of easy application to say that Cadmus was changed into a serpent. As Semele (Sema-el, *the token of God*, i. e. the Rainbow), and Ino (Ione, *the dove*), are daughters of Cadmus; and Bacchus (Noah) his grandson, it is readily perceived, that Cadmus (the Cadmonites) brought the traditions of the Deluge into Greece; as also the tradition of the serpent of Paradise, which, at first regarded as oracular, became a symbol—a talisman—and at length a god through the nations.

---

* Taut is the first that invented letters—whom the Egyptians called Thouth, the Alexandrians Thoth, but the Greeks rendered Hermes.—Philo apud Eusebium.
Cadmus, not only a royal epithet, but an epithet of Hermes.—Vetus auctor apud Phavorinum.
Cadmus, who is the same as Hermes.—Scholiast on Lycophron.

† Taut consecrated the form of the dragon and of serpents; and the Phenicians and Egyptians after him did the same.—Eusebius, Præp. Evang., Lib. i., Cap. 10.
The Greeks received the worship of the serpent from Cadmus.—Vossius.

ESCIT Agenorides natam parvumque nepotem
Æquoris esse deos. Luctu serieque malorum
Victus, et ostentis, quæ plurima viderat, exit
Conditor urbe suâ; tanquam fortuna locorum
Non sua se premeret: longisque erratibus actus
Contigit Illyricos profugâ cum conjuge fines.
Jamque malis annisque graves, dum prima retractant
Fata domûs, releguntque suos sermone labores;
Num sacer ille meâ trajectus cuspide serpens,
Cadmus ait, fuerit; tùm, cùm Sidone profectus
Vipereos sparsi per humum, nova semina, dentes?
Quem si cura deûm tam certâ vindicat irâ,
Ipse precor serpens in longam porrigar alvum.
Dixit; et, ut serpens, in longam tenditur alvum:
Duratæque cuti squamas increscere sentit,

NOTÆ.

1. *Agenorides.* Cadmus, the son of Agenor.

4. *Urbe sua.* From Thebes, which he had founded.

6. *Illyricos.* Illyricum, now *Upper Albania*, was a country of Greece, the precise limits of which are not known. It was bounded on the east by a range of mountains that separates it from Thessaly; on the south by Epirus, now *Lower Albania;* and on the west by Mare Hadriaticum.

7. *Malis annisque graves:* weighed down with misfortunes and with years.

> When age and want, O ill-matched pair,
> Show man was made to mourn.—Burns.

9. *Ille serpens.* The serpent which he had slain, as related in Lib. III., Fab. I.

12. *Vindicat.* Cadmus is led to suppose that the misfortunes which he has suffered, have been inflicted by some deity, to whom the serpent which he slew was sacred.

13. *Ipse serpens porrigar:* may I myself be extended, a serpent. The ophite hierogram is found wherever the serpent-worship prevailed. It appears on coins, medals, temples, and pillars, under various modifications, as shown in Figures 1 to 7. The serpent of Paradise was the original of the whole. See note on *Serpentis*, page 92.

Nigraque cæruleis variari corpora guttis:
In pectusque cadit pronus: commissaque in unum
Paulatim tereti sinuantur acumine crura.
Brachia jam restant: quæ restant brachia tendit
Et lacrymis per adhuc humana fluentibus ora,
Accede, ô conjux, accede, miserrima, dixit;
Dumque aliquid superest do me, me tange; manumque
Accipe, dum manus est; dum non totum occupat anguis.
Ille quidem vult plura loqui: sed lingua repentè
In partes est fissa duas. Nec verba volenti
Sufficiunt: quotiesque aliquos parat edere questus,
Sibilat: hanc illi vocem natura relinquit.
Nuda manu feriens exclamat pectora conjux,
Cadme, mane: teque his, infelix, exue monstris.
Cadme, quid hoc? ubi pes? ubi sunt humerique, manusque?
Et color, et facies, et, dum loquor omnia? Cur non
Me quoque, cœlestes, in eundem vertitis anguem?
Dixerat: ille suæ lambebat conjugis ora;
Inque sinus caros, veluti cognosceret, ibat:
Et dabat amplexus; assuetaque colla petebat.
Quisquis adest (aderant comites), terretur: at illa
Lubrica permulcet cristati colla draconis,
Et subitò duo sunt; junctoque volumine serpunt;
Donec in oppositi nemoris subiêre latebras.

13. Precor *ut* ipse porrigar serpens in longam alvum.

31. Cur cœlestes, non vertitis me quoque in eundem anguem?

NOTÆ.

16. *Variari:* to be marked; to be streaked.

And those fearful snakes were streaked
O'er their cerulean backs with streaks of jet,
And their jaws blackened with a jetty dye.
HESIOD'S SHIELD OF HERCULES.

16. *Cæruleis guttis:* with green spots.

17. *In pectus cadit pronus:* falls prone upon his breast.

On thy belly shalt thou crawl, and dust shalt thou eat all the days of thy life.—GENESIS, iii. 14.

23. *Non totum occupat:* does not possess *me* entire.

25. *In partes duas.* On account of its great volubility, the tongue of the serpent appears to be divided.

27. *Sibilat.* When he attempts to speak, he hisses. Thus Milton, in speaking of the fallen angels:

He would have spoke,
But hiss for hiss returned with forked tongue
To forked tongue.—PARADISE LOST.

29. *Teque exue:* free yourself.

36. *Illa permulcet:* she strokes; she caresses.

38. *Duo sunt.* Hermione is now also changed into a serpent.

38. *Juncto volumine:* with joined spires. In the phrase *juncto volumine*, we have the identical original ophite hierogram presented to us, under the mistaken figure, however, of two serpents. As Sabæism, or worship of the heavenly host, was connected with serpent-worship, the globe, with the serpent passing through it, was intended to represent the sun's disk, and the serpent's way, the sun's path among the stars. As the Cadmonites and Hermonians built serpent-temples of this kind in Illyria, Cadmus and Hermione were fabled to be changed into serpents in that country; Hence Scylax Caryandensis, speaking of Enchelia in Illyria, says:

The stones and the temple sacred to Cadmus and Hermione are there.—GEOG. VET.

The correctness of this will appear from the plate (Fig. 8) and description of an ancient serpent-temple in England.

From a circle of upright stones (without imposts), erected at equal distances, proceeded two avenues, in a wavy course, in opposite directions. These were the *fore* and *hinder* parts of the serpent's body, passing from west to east. Within this great circle were four others, considerably smaller, two and two, described about *two* centres, but neither of them coincident with the centre of the great circle. They lay in the line drawn from the north-west to the south-east points, passing through the centre of the great circle. The *head* of the serpent was formed of two concentric ovals, and rested on an eminence—which is the southern promontory of the Hakpen (Serpent's head) hills.—WORSHIP OF THE SERPENT, p. 330.

The etymology of Hakpen is Hak, *a serpent*, and Pen, *the head*. The remains of a similar temple are evidently alluded to by Pausanias:

Nunc quoque nec fugiunt hominem, nec vulnere lædunt:
Quidque priùs fuerint, placidi meminêre dracones. 41

NOTÆ.

On proceeding in a straight line from Thebes to Glisas, you will see a place surrounded with rough stones, which the Thebans call the Serpent's head.—DESCRIPTION OF GREECE, Lib. ix. Cap. xix.

The following refers to a serpent-temple of Cadmus; for, as shown in the *interpretatio*, Cadmus and Hermes are the same:

In Pharæ, likewise, there is a fountain sacred to Hermes. The name of the fountain is Hama (Ham), worshipped as the sun. Very near this, there are thirty quadrangular stones. These the Pharenses venerate, calling each by the name of some particular god. Indeed, it was formerly the custom with all the Greeks to reverence rude stones in the place of statues of the gods.—DESCRIPTION OF GREECE, Lib. vii. Cap. xxii.

As the Βαιτύλια severally represented a god, from this may have arisen the myth, that all the gods attended the marriage of Cadmus and Hermione.

QUÆSTIONES.

How was Cadmus affected by the misfortunes that pursued his family?

Whither did he go? Where is Illyria?

What does he imagine was the cause of the misfortunes that befell his house?

What request does he make?

Was he immediately changed into a serpent?

Is the tongue of the serpent forked?

Has he the vicious nature of the serpent?

Who accompanied him in his exile from Thebes?

Does she witness his transformation?

What change takes place in her?

Was Cadmus a real character, or the personification of a tribe?

To what worship were the Cadmonites addicted?

How, then, are we to interpret the transformation of Cadmus and his wife?

In what form were the serpent-temples built?

In what country has one been found in good preservation?

Fig. 8.

FABULA VI.

ATLAS IN MONTEM MUTATUR.

Perseus having cut off the head of Medusa, on his return to the court of Polydectes, begs the hospitality of Atlas. Being refused by Atlas, and treated with indignity, Perseus turns upon him the head of Medusa, and transforms him to a mountain.

EXPLICATIO.

The explanation of this Fable will necessarily differ, according to the view taken of Perseus. Some consider him as a real personage, some as the personification of a tribe, and others again, as an emblem of the Mithriac worship. Those regarding his birth historically, suppose that Prœtus, by corrupting the fidelity of the guards of Danaë with money, gained access to her; and, that by making Jupiter the fictitious father of Perseus, the usual scandal was avoided. Mythically considered, others regard Jupiter descending in a shower of gold, as Mithras, or the golden Sun, fertilizing Danaë, the dry and arid earth, from whom Perseus is produced. Considering Perseus as the personification of a tribe, we may regard him as a maritime expedition going out, which is said, therefore, to be the son of Danaë, from *ναῦς, a ship*. This appears the more probable, as, again, he and his mother are said to be enclosed in an ark and thrown into the sea.

The Gorgons, whom Perseus visits for the purpose of obtaining the head of Medusa, appear to be forces of the sea, or savage nations infesting the sea, who, on account of the fear which they excited, were said to transform beholders to stone. We will devote more particular attention to them hereafter, in another Fable.

Diodorus Siculus tells us, that Atlas was an ancient astronomer, and the inventor of the sphere. Tzetzes also states, that he was an astronomer of Libya, devoted ardently to investigations of the heavens, and, that having ascended a lofty mountain for the purpose of observation, he fell into the sea, whence both the sea and the mountain were named after him. This would appear the more reasonable, as he is said to be the father of the Pleïades and Hyades. The golden apples, and the serpent by which they were guarded, it will be evident from the notes, were traditions of the events that took place in Paradise. Some, however, regard the golden apples as rich flocks of sheep, since *μῆλα* signifies sheep as well as apples; while some regard them as gold mines in the vicinity of the mountain. If Atlas used the summits of Atlas as an observatory, it would be sufficient to connect his name with the range after death, and cause the myth of his transformation.

ED tamen ambobus versæ solatia formæ
Magna nepos fuerat, quem debellata colebat
India, quem positis celebrabat Achaïa templis.
Solus, Abantiades, ab origine cretus eâdem,
Acrisius superest, qui mœnibus arceat urbis
Argolicæ ; contraque deum ferat arma ; genusque
Non putet esse Jovis. Neque enim Jovis esse putabat
Persea, quem pluvio Danaë conceperat auro.

NOTÆ.

2. *Nepos.* Bacchus, the son of Semele.

3. *Achaïa.* Achaïa, a part of Greece, is here used to signify the whole of Greece.

4. *Abantiades.* Acrisius, the son of Abas.

4. *Ab origine eodem:* of the same origin. Jupiter, the father of Bacchus, was also the father of Belus, who was the father of Atlas, and grandfather of Acrisius.

8. *Persea.* Perseus was the son of Jupiter by Danaë, the daughter of Acrisius. An oracle had told Acrisius that he would perish by the hands of his grandson, wherefore he enclosed Danaë in a brazen tower. But Jupiter is said to have entered the chamber of Danaë, in a shower of gold, and Perseus was the result of their union. After his birth, he and his mother were exposed in an ark which was carried by the winds to the island of Seriphos. The ark was found by fishermen, who carried Danaë and Perseus to Polydectes, king of the island. Conceiving at length a passion for Danaë, and contemplating her dishonor, Polydectes sought to engage Perseus in an enterprise which would ensure his destruction. Perseus promised to bring him the head of Medusa, the only one of the Gorgons which was mortal, and by the aid of Pluto's helmet, which rendered him invisible, Minerva's buckler, and Mercury's wings and *talaria*, and a short dagger of

Mox tamen Acrisium, tanta est præsentia veri,
Tam violâsse deum, quâm non agnôsse nepotem
Pœnitet: impositus jam cœlo est alter; at alter,
Viperei referens spolium memorabile monstri,
Aëra carpebat tenerum stridentibus alis.
Cùmque super Libycas victor penderet arenas;
Gorgonei capitis guttæ cecidêre cruentæ:
Quas humus exceptas varios animavit in angues;
Undè frequens illa est infestaque terra colubris.
Indè per immensum ventis discordibus actus,
Nunc huc, nunc illuc, exemplo nubis aquosæ
Fertur: et ex alto seductas æthere longè
Despectat terras; totumque supervolat orbem.
Ter gelidas Arctos, ter Cancri brachia vidit:
Sæpe sub occasus, sæpe est ablatus in ortus.
Jamque cadente die, veritus se credere nocti,
Constitit Hesperio regnis Atlantis in orbe;
Exiguamque petit requiem, dum Lucifer ignes
Evocet Auroræ: currus Aurora, diurnos.
Hîc hominum cunctos ingenti corpore præstans
Iapetionides Atlas fuit. Ultima tellus
Rege sub hoc, et pontus erat, qui Solis anhelis
Æquora subdit equis, et fessos excipit axes.
Mille greges illi, totidemque armenta per herbas

26. Dum Lucifer evocet ignes Auroræ, *et* Aurora currus diurnos.

NOTÆ.

diamonds, he killed Medusa, and cut off her head. After this he slew a sea-monster, which was about to devour Andromeda, and married that beautiful princess. After several other exploits, he engaged in the public games at Larissa, and unwittingly slew his grandfather with a quoit.

8. *Danaë.* The daughter of Acrisius, and mother of Perseus.

8. *Pluvio auro:* in showery gold; in a shower of gold.

9. *Acrisium.* Acrisius was the son of Abas, king of Argos. He was the twin brother of Prœtus, with whom he disputed the right of succession to the throne of Argos. After a pitched battle, in which neither had the advantage, they made a treaty, which secured the crown of Argos to Acrisius, and that of Tirynthus to Prœtus. Having learned from an oracle, that his grandson would cause his death, he confined his daughter Danaë in a tower, to prevent her having offspring. Perseus, however, was born of Danaë, and after many wonderful exploits, accidentally killed an old man with a quoit, at Larissa, who proved to be his grandfather Acrisius.

11. *Alter:* the one, viz. Bacchus.

12. *Alter:* the other, viz. Perseus.

12. *Spolium monstri.* The head of Medusa, one of the Gorgons, whose hair consisted of serpents.

13. *Alis:* with wings, viz. the *talaria*, which he had borrowed from Mercury.

16. *Animavit.* This fiction arises from the abundance of serpents in these regions, and is copied from Apollonius Rhodius:

For when brave Perseus, (this her godlike son
His mother oftener named Eurymedon.)
O'er Libya flew, the Gorgon's head to bring,
Fresh-slain and dripping, to th' expecting king,
From every drop, that dyed the soil with blood,
A serpent sprung, and thus increased the brood.
Argonautics, Lib. iv.

22. *Arctos.* The Bears, a northern constellation. See note on page 134.

22. *Cancri.* Cancer, the Crab is the fourth sign of the zodiac. The Tropic of Cancer, the boundary of the sun's declination towards the north, is 23°, 28′, or 1630 miles, from the Equator. See note on page 131.

24. *Cadente die:* day declining; at the close of day.

27. *Ignes evocet Auroræ:* calls forth the fires of Aurora.

29. *Iapetionides.* Atlas, the son of Iapetus, and the king of Mauritania.

Iapetus the ocean damsel led
Light-footed Clymene, and shared her couch.
She bare to him a son, magnanimous
Atlas.—Hesiod's Theogony.

29. *Atlas.* Atlas was a king of Mauritania, who had a great many flocks of sheep, and also the beautiful gardens which

Errabant; et humum vicinia nulla premebant.
Arboreæ frondes, auro radiante nitentes,
Ex auro ramos, ex auro poma tegebant.
Hospes, ait Perseus illi, seu gloria tangit
Te generis magni; generis mihi Jupiter auctor:
Sive es mirator rerum; mirabere nostras.
Hospitium requiemque peto. Memor ille vetustæ
Sortis erat: Themis hanc dederat Parnassia sortem,
Tempus, Atla, veniet, tua quo spoliabitur auro
Arbor: et hunc prædæ titulum Jove natus habebit.
Id metuens, solidis pomaria clauserat Atlas
Mœnibus, et vasto dederat servanda draconi;

43. Atlas metuens id, clauserat pomaria solidis mœnibus, et

NOTÆ.

contained the golden apples. These gardens were guarded by a watchful dragon that never slept. Informed by an oracle that he would be dethroned by a son of Jupiter, he refused hospitality to Perseus, and was changed into a mountain.

35. *Ex auro poma:* apples of gold.

Ambrosial trees their buds and fruits unfold
In silver flowers and vegetable gold.
HISTORY OF THE CHURCH.

38. *Rerum:* of exploits. Perseus sets forth his claims to consideration, and boasts not only royal and celestial descent, but royal deeds.

40. *Themis Parnassia.* The Scholiast on Lycophron, v. 129, describes Themis as the daughter of the sun. She is the same as Themas, or Thaumas, the rainbow of the Deluge, and is called Parnassia, because the ark is fabled to have rested on Parnassus, which, according to a very ancient writer, was at first called *Larnassus*, from *Larnax*, the ark of Deucalion (Noah): Παρνασσος· ἐκαλεῖτο δὲ πρότερον Λάρνασσος διὰ τὸ τὴν Δευκαλίωνος λάρνακα αὐτόθι προσενεχθῆναι. STEPH. BYZANT. As Thaumas, or Themis, the rainbow, was a sign of the end of the Deluge, it became oracular under the name of the goddess Themis. The dove, in like manner, became oracular. At Dodona, doves, which Euripides says came from Thebai (*the ark*), were fabled to give oracles. The Argo (*Ark*) is also described as giving oracles:

The Argo was the *first* ship that ever was built: it was moreover built in the most early times, or at the very beginning; and was an *oracular vessel.*—ERATOSTHENES, CATAST. C. XXXV.

Prima deûm magnis canimus freta pervia nautis.
Fatidicamque ratem.—VALERIUS FLACCUS, Lib. i.

42. *Jove natus:* a son of Jupiter. He refers to Hercules, who slew the serpent, as related by Apollonius Rhodius:

Hither some lawless plunderer came of late,
Who will reverse the color of your fate.
Yon beast he slew, for whom we sorrow now,
And tore the golden apples from their bough.
But yesterday the desperate giant came:
From his black eyebrows flashed the livid flame:
A lion's shaggy skin, besmeared with gore,
Wide o'er his shoulders spread the monster wore.
On his stout staff his fearless step relied,
And by his deadly dart the serpent died.
ARGONAUTICS, Lib. iv.

44. *Vasto draconi:* by a great dragon. This fiction, doubtless, owes its origin to the history of the serpent that tempted Eve.

Nor wandered they in vain; but soon explored
The sacred spot with golden apples stored,
In Atlas' realm: the serpent's wakeful eyes
Watched till but yesterday, the golden prize;
The fair Hesperides with kind survey
Tended the serpent, as they tuned their lay.
ARGONAUTICS OF APOLL. RHOD.

The dreadful snake, that, couched
In the dark earth's abyss, his wide domain,
Holds o'er the golden apples wakeful guard.
HESIOD'S THEOGONY.

Eratosthenes, in speaking of the constellation of the Serpent, evidently refers to the Garden of Eden, to Eve, the temptation by the serpent, and the crushing of the serpent's head by the Saviour, for Hercules is expressly said by Philostratus (Vita Apoll. Tyan. Lib. viii. c. 9) to be σωτήριος τοῖς ἀνθρώποις, *the Saviour of men:*

According to Pherecydes, when all the gods offered presents to Juno upon her nuptials with Jupiter, the Earth also brought golden apples. Juno, *admiring their beauty*, commanded them to be planted in the *garden of the gods;* and finding that they were continually plucked by the daughters of Atlas, she appointed a vast serpent to guard them. Hercules overcame and slew the monster. Accordingly, in this constellation the serpent is depicted rearing aloft its head, while Hercules, placed above it with one knee bent, *tramples with his foot upon its head*, and brandishes his club in his right hand.
CATAST. Cap. iii. and iv.

But none of the ancients so evidently describes the Serpent of Paradise as Lucretius, as if God would establish his truth out of the mouth of atheism itself. The very attitude of the serpent, as usually depicted, is given with minuteness:

Aureaque Hesperidum servans fulgentia mala
Asper, acerba tuens, immani corpore serpens,
Arboris amplexus stirpem.
DE NATURA RER. Lib. v. 33.

Arcebatque suis externos finibus omnes.
Huic quoque, Vade procul, ne longè gloria rerum,
Quas mentiris, ait, longè tibi Jupiter absit.
Vimque minis addit; foribusque expellere tentat
Cunctantem, et placidis miscentem fortia dictis.
Viribus inferior, Quis enim par esset Atlanti
Viribus? At quoniam parvi tibi gratia nostra est;
Accipe munus, ait: lævâque à parte Medusæ
Ipse retrôversus squallentia prodidit ora.
Quantus erat, mons factus Atlas: jam barba, comæque
In sîlvas abeunt; juga sunt humerique manusque;
Quod caput antè fuit, summo est in monte cacumen.
Ossa lapis fiunt: tum partes auctus in omnes
Crevit in immensum, sic dî statuistis; et omne
Cum tot sideribus cœlum requievit in illo.

dederat ea servanda vasto draconi: arcebatque omnes externos suis finibus.

NOTÆ.

On the huge dragon, terror of the world,
That round the Hesperian tree enormous curled;
With eye electric, watching man and brute,
Guarded with jealous care the golden fruit.

47. *Longe Jupiter absit:* lest Jupiter be far from protecting you.

53. *Ipse retroversus.* Perseus turned his face away that he might not himself be turned to stone.

57. *Lapis fiunt:* become stone. A Christian poet has described with much vigor the transformation of a giant to stone, by a power superior to the Gorgon's,—that of Omnipotence:

"For he is God"—at that most awful name,'
A spasm of horror withered up his frame,
Even as he stood and looked;—he looks, he stands
With heaven-defying front, and clenched hands,
And lips half-opened, eager from his breast
To bolt the blasphemy, by force represt;
For not in feigned abstraction, as before,
He practised foul deceit by damned lore;
A frost was on his nerves, and in his veins
A fire, consuming with infernal pains;
Conscious, though motionless, his limbs were grown,
Alive to suffering, but alive in stone.
MONTGOMERY'S WORLD BEFORE THE FLOOD.

59. *Cum tot sideribus:* with so many stars.

59. *Cœlum:* heaven; the celestial sphere.

—Thy brother's fate, the unhappy Atlas,
Afflicts me: on thy western shore he stands
Supporting on his shoulders the vast pillar
Of Heaven and Earth.—ÆSCHYLUS'S PROMETHEUS CHAINED.

59. *Requievit in illo:* rested upon him.

Atlas, enforced by stern necessity,
Props the broad heaven; on earth's far borders, where
Full opposite th' Hesperian virgins sing
With shrill sweet voice, he rears his head and hands
Aye unfatigable.—HESIOD'S THEOGONY.

Titanian Atlas I beheld;
His giant strength condemned to bear
The solid, vast, and ponderous sphere.
ÆSCHYLUS'S PROMETHEUS CHAINED.

QUÆSTIONES.

Who now alone rejects Bacchus?
Who was Acrisius?
Who was Perseus?
Who was Danaë? Why was she confined by Acrisius?
In what form did Jupiter obtain access to her?
Who was Polydectes?
Why did he wish to engage Perseus in an enterprise that would endanger his life?
What did Perseus promise to obtain for him?
How was he equipped by the gods for the enterprise?
Did he succeed in his attempt?
On his return, whose kingdom did he pass by?

What gardens had Atlas? How were they guarded?
What probably gave rise to the story of the garden with the golden apples?
Of what is the dragon a tradition?
To what circumstances of the Temptation, Fall of Man, and promise of a Saviour, does Eratosthenes evidently allude?
What does Lucretius describe?
What request does Perseus make of Atlas?
Does Atlas grant his request?
Why did Atlas refuse him?
Who was Themis?
What does Perseus do to him?
How are we to regard Perseus?
What is the explanation of Atlas?
Why is he said to support the heavens?

FABULA VII.

ANDROMEDA A PERSEO LIBERATA: VIRGÆ IN CORALIA.

Perseus, passing through Ethiopia, sees Andromeda bound to a rock, and exposed to a sea-monster, on account of her mother's pride. Captivated with her beauty, and stipulating that she shall be the reward of the victory, he slays the monster. While he washes his hands, he lays the head of Medusa on twigs, which become coral.

EXPLICATIO.

THERE was probably some historical basis for this Fable. The beauty and richness of the kingdom of Cepheus the Ethiopian prince, may have presented strong temptations for piratical emprize, and possibly the carrying off some maidens of the country. Hence, it would be easy, in the language of metaphor to say, that the pride of Cassiope, in preferring herself to the Nereïdes, had caused a monster to be sent by Neptune to ravage the coast. The piratical expedition itself, its leader, or the ship which bore the buccaneers, may, then, be appropriately regarded as a sea-monster. A piratical ship may be adumbrated in the very comparison of the form and advance of the monster to the size and force of a ship:

> Ecce velut navis præfixo concita rostro
> Sulcat aquas, juvenum sudantibus acta lacertis:
> Sic fera dimotis impulsu pectoris undis.

Andromeda may be considered as a personification of the virgins of the country, or may have been the daughter of the prince of the country, and have been promised in marriage to appease the cupidity of the pirate leader. Others have regarded the account of the exposure and of the monster in a sense purely literal, and we are accordingly told by Pliny and Mela, that the occurrence took place at Joppa, in Palestine. Pliny (Lib. ix. Cap. v.) gravely tells us, that M. Scaurus, in his edileship, brought the identical bones of this monster to Rome, which were more than forty feet long, the ribs larger than an elephant's, and the backbone a foot and a half thick.

In the sea-weeds turned into coral, allusion is made to the nature of that zoophyte which becomes hardened by exposure to the air. Coral abounds in the sea near the place where the Gorgons were said to reside. There are several good morals contained in this Fable. In the exposure of Andromeda, we see that the errors of princes fall upon their subjects. In the ready compliance of Cepheus with the demands of the oracle, we see that a cheerful obedience to the will of heaven, as in the case of Abraham, has its reward from heaven, and exemption from punishment. In the rescue of Andromeda by Perseus, we learn that heaven will provide a way of escape to the innocent.

CLAUSERAT Hippotades æterno carcere ventos:
Admonitorque operum cœlo clarissimus alto
Lucifer ortus erat. Pennis ligat ille resumptis
Parte ab utraque pedes; teloque accingitur unco;
Et liquidum motis talaribus aëra findit.
Gentibus innumeris circùmque infràque relictis,
Æthiopum populos, Cepheïa conspicit arva.

NOTÆ.

1. *Clauserat.* He had shut up the winds; it was calm and still.

1. *Hippotades.* Æolus, the god of the winds. He was the son of Jupiter by Arcesta, and the grandson of Hippotas.

> And sage Hippotades their answer brings,
> That not a blast was from his dungeon strayed;
> The air was calm, and on the level brine
> Sleek Panope with all her sisters played.—MILTON'S LYCIDAS.

1. *Æterno carcere:* in their eternal prison. It was firm and strong, and could not decay with time, nor be broken by force. The prison of the winds is described by Virgil as formed of huge rocks:

> —tenet ille immania saxa,
> Vestras, Eure, domos: illa se jactet in aula
> Æolus, et clauso ventorum carcere regnet.
> ÆNEID. Lib. i. 139.

3. *Pennis ligat pedes:* he binds his feet with wings. So Hesiod:

> There was the horseman, fair-haired Danaë's son
> Perseus: nor yet the buckler with his feet
> Touched, nor yet distant hovered: strange to think!
> * * * * *
> Bound to his feet were sandals winged; a sword
> Of brass, with hilt of sable ebony,
> Hung round him from the shoulders by a thong:
> Swift e'en as thought he flew; the visage grim
> Of monstrous Gorgon all his back o'erspread,
> And wrought in silver, wondrous to behold,
> A veil was drawn around it, whence in gold
> Hung glittering fringes; and the dreadful helm
> Of Pluto clasped the temples of the prince,
> Shedding a night of darkness.
> SHIELD OF HERCULES.

4. *Telo unco:* with his crooked weapon, viz. the faulchion, called Harpe, which was formed of diamonds, and given to him by Mercury.

7. *Cepheïa:* of Cepheus, the son of Phenix, and father of Andromeda.

Illîc immeritam maternæ pendere linguæ
Andromedam pœnas injustus jusserat Ammon.
Quam simul ad duras religatam brachia cautes
Vidit Abantiades; nisi quod levis aura capillos
Moverat, et trepido manabant lumina fletu;
Marmoreum ratus esset opus. Trahit inscius ignes;
Et stupet; et, visæ correptus imagine formæ,
Pene suas quatere est oblitus in aëre pennas.
Ut stetit, O, dixit, non istis digna catenis,
Sed quibus inter se cupidi junguntur amantes:
Pande requirenti nomen terræque tuumque;
Et cur vincla geras. Primò silet illa, nec audet
Adspectare virum virgo; manibusque modestos
Celâsset vultus, si non religata fuisset.
Lumina, quod potuit, lacrymis implevit obortis.
Sæpius instanti, sua nè delicta fateri
Nolle videretur, nomen terræque suumque,
Quantaque maternæ fuerit fiducia formæ,
Indicat; et, nondum memoratis omnibus, unda

18. Pande *mihi* requirenti nomenque tuum, terræque, et cur geras vincla

NOTÆ.

8. *Maternæ linguæ.* Cassiope, the mother of Andromeda, had boasted that she was fairer than the Nereids; wherefore, they sent a sea-monster to ravage the coast of Ethiopia.

9. *Ammon.* A name of Jupiter, who was worshipped in Libya under this appellation, which signifies *sandy*. While traversing these sandy deserts, Bacchus and his army suffered much from thirst, when Jupiter appeared in the form of a ram, and showed them a fountain of water. Hence, Bacchus built a temple in the place to his father, whom he designated Jupiter Ammon, and placed in the temple the image of that god with the head of a ram. The ruins of the temple are still seen in the Oasis of Siwah.

No more the Augur stands in snowy shroud,
To watch each flitting wing and rolling cloud;
Nor superstition in dim twilight weaves
Her wizard song among Dodona's leaves;
Phœbus is dumb, and votaries crowd no more
The Delphian mountain and the Delian shore;
And lone, and still, the Libyan Ammon stands,
His utterance stifled by the desert sands.
N. C. BROOKS.

10. *Quam vidit.* Perseus saw Andromeda bound to a rock.

He saw upon the golden sand
Of the sea-shore, a maiden stand,
Before whose feet the expiring waves
Flung their last tribute with a sigh—
As, in the East, exhausted slaves
Lay down the far-brought gift, and die.—
MOORE.

With agonizing air,
In all the desolation of despair,
She stood; her hands to heaven uplift and claspt.
MONTGOMERY.

13. *Marmoreum opus:* a work of marble; a statue.

18. *Nomen terræ:* the name of your country.

20. *Adspectare.* I have substituted this word for *appellare*, which is properly the reading; for *appellare* signifies to accost; whereas, if the virgin spoke, it would have been in reply. Besides, we are just told she is silent, *silet*. What an interest is given by the poet. She is not only silent, but through modesty cannot even look upon Perseus. Lucian specially refers to the modesty of Andromeda, as represented in a picture which he saw:

On the right hand, as you enter the hall, a transaction is represented, to which the Grecian and Ethiopian histories lay equal claims.—Perseus, when returning from his flight against the Gorgons, kills the sea-monster by the way, sets Andromeda free, and soon after marries and takes her along with him to Argos. Remark how much the artist has here exhibited in small space. Shame and fear are beautifully expressed in the attitude of the virgin, as she looks down from the rock to observe the youthful hero engaged in fight for love of her, and how difficult it proves to him to subdue the monster, making up to him with his impenetrable scales, prickly points, and wide gaping jaws. Perseus with his left hand holds before him the head of Medusa, while he makes a powerful stroke at him with the sword in his right; already the monster is turned into stone on the side that he had turned towards the Gorgon, whilst the other yet shows signs of life by the blood that gushes from the wound it had received from the cimetar of the hero.—ENCOMIUM ON A MAGNIFICENT HALL.

23. *Sua ne delicta.* Lest Perseus may think she is confined there on account of her own crimes, she gives him the relation of her mother's presumption, and the penalty which was inflicted.

Insonuit; veniensque immenso bellua ponto
Eminet; et latum sub pectore possidet æquor.
Conclamat virgo: genitor lugubris, et amens
Mater adest; ambo miseri, sed justiùs illa;
Nec secum auxilium, sed dignos tempore fletus,
Plangoremque ferunt; vinctoque in corpore adhærent.
Cùm sic hospes ait: Lacrymarum longa manere
Tempora vos poterunt; ad opem brevis hora ferendam est.
Hanc ego si peterem, Perseus Jove natus et illâ,
Quam clausam implevit fœcundo Jupiter auro,
Gorgonis auguicomæ Perseus superator, et alis
Æthereas ausus jactatis ire per auras:
Præferrer cunctis certè gener. Addere tantis
Dotibus et meritum, faveant modò numina, tento:
Ut mea sit, servata meâ virtute, paciscor.
Accipiunt legem, quis enim dubitaret? et orant,
Promittuntque super regnum dotale, parentes.
Ecce! velut navis, præfixo concita rostro,
Sulcat aquas, juvenum sudantibus acta lacertis:
Sic fera, dimotis impulsu pectoris undis,
Tantùm aberat scopulis, quantùm Balearica torto
Funda potest plumbo medii transmittere cœli:
Cùm subitò, juvenis, pedibus tellure repulsâ,
Arduus in nubes abiit: ut in æquore summo
Umbra viri visa est, visam fera sævit in umbram.

31. Nec ferunt auxilium secum, sed plangorem, fletusque dignos tempore; adhærentque in vincto corpore.

44. Ecce velut navis concita, acta sudantibus lacertis juvenum, sulcat aquas præfixo rostro.

NOTÆ.

30. *Justiùs illa.* The mother is said to be more deservedly miserable, because she had been the occasion of the exposure of her daughter to the monster.

34. *Brevis hora:* the time is short. As the monster is fast advancing, on account of the shortness of the time and the urgency of the occasion, Perseus briefly recounts his origin and exploits.

35. *Hanc si peterem:* if I ask her in marriage.

35. *Illa. Danaë*, the daughter of Acrisius.

36. *Quam clausam:* whom shut up. Hence Horace:

Inclusam Danaën turris ahenea;
Robustæque fores, et vigilum canum
Tristes excubiæ. munierant satis
Nocturnis ab adulteris.—LIB. iii. Od. xvi.

36. *Fœcundo auro:* with fecundating gold. So Horace:

Custodem pavidum Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.—LIB. iii. Od. xvi.

41. *Paciscor:* I stipulate.

44. *Velut navis.* This simile is lively and expressive. It presents a clear idea of the size and force of the monster.

47. *Torto plumbo:* with leaden ball whirled round.

50. *Arduus in nubes abiit:* mounts up into the air. This appears to have been copied by Spenser, in the fight with the dragon:

Then with his waving wings displayed wide,
Himself upright he lifted from the ground,
And with strong flight did forcibly divide
The yielding air, which nigh too feeble found
Her flitting parts and elements unsound,
To bear so great a weight.—FAERIE QUEENE.

51. *Viri.* Of Perseus. We give a description of the destruction of the monster by Perseus, which we wrote as a school exercise. As it was inspired by the text, it may not be altogether inappropriate, though a juvenile production:

Entranced in wo, fair Cassiope's child,
The victim of a mother's wanton boast,
Beheld the rugged crags that reared their wild
And threatening heads above the stormy coast:
And as she gazed upon the sea before,
In mockery through her bosom stole a host
Of pleasant memories, while with angry roar
The death-denouncing waves broke on the rocky shore.

The ample treasure of her raven locks
In darksome beauty streaming on the wind,
Upon a pedestal of blackened rocks
Like Parian statue stood the maid, confined
By chains which marred the tender wrists they bound:
The thoughts of home came thronging on her mind,—
Her bosom heaved, her eyes in tears were drowned,
And grief burst from her lips in sorrow's plaintive sound.

Utque Jovis præpes, vacuo cùm vidit in arvo
Præbentem Phœbo liventia terga draconem,
Occupat aversum: neu sæva retorqueat ora,
Squamigeris avidos figit cervicibus ungues:
Sic celeri fissum præpes per inane volatu
Terga feræ pressit; dextroque frementis in armo
Inachides ferrum curvo tenus abdidit hamo.
Vulnere læsa gravi, modò se sublimis in auras
Attollit: modò subdit aquis: modò more ferocis
Versat apri, quem turba canum circumsona terret.
Ille avidos morsus velocibus effugit alis:
Quaque patent, nunc terga cavis super obsita conchis,
Nunc laterum costas, nunc quâ tenuissima cauda
Desinit in piscem, falcato vulnerat ense.
Bellua puniceo mistos cum sanguine fluctus
Ore vomit: maduêre graves aspergine pennæ.
Nec bibulis ultrà Perseus talaribus ausus
Credere; conspexit scopulum, qui vertice summo
Stantibus exstat aquis; operitur ab æquore moto.
Nixus eo, rupisque tenens juga prima sinistrâ,
Ter quater exegit repetita per ilia ferrum.
Littora cum plausu clamor superasque deorum
Implevere domos. Gaudent, generumque salutant,
Auxiliumque domûs servatoremque fatentur
Cassiope, Cepheusque pater. Resoluta catenis
Incedit virgo, pretiumque et caussa laborum.

68. Nec Perseus ausus credere ultra bibulis talaribus, conspexit scopulum qui exit stantibus aquis summo vertice.

NOTÆ.

She thought of early childhood's summer hours,
Of sportive glee beneath the myrtle shade,
Of garlands wreathed for youthful friends in bowers
Of myrrhine sweets, through which her feet had strayed—
Thought of her father's halls—the dance—the lay
Of minstrel, and the mellow lute of maid—
Then of her doom; and saw with dread dismay
The monster of the deep roll on, prepared to slay.

One piercing shriek of anguish wildly rose
Above the moaning ocean—fear represt
The hapless cry of agony, and froze
The fount of life within her virgin breast;
While from each starting orb, the tear-drops, o'er
Her snowy bosom showering pearls, confessed
Her lorn despair, as rushing towards the shore
The ravenous monster seemed her beauty to explore.

She trembled like an aspen; and the blood
Was curdling in her veins, as mute she gazed
Upon his bulk, now stretched upon the flood,
Now rolled in spires, as o'er the waves he raised
His towering crest, high gleaming in the air;
And marked his eyes, which like two meteors blazed
Upon his burnished front, with their red glare,
Portending darksome death, destruction and despair.

Still onward rolled the portent, till his breath
Came warm upon her, and his nostrils shed
The dewy brine; and armed with pointed death
Appeared the jagged teeth within his dread
And terrible jaws, expanded to devour;
When from the upper air flashed on her head
A sudden light, and in that fearful hour,
An unseen arm was raised that bröke the monster's power.

E'en as his giant body smote the sand,
Swift rushing from the foam-engirdled tide,
With nostrils spread but breathless on the sand
He lay immense,—with jaws expanded wide—
And sinews bent—but rigid as the pile
Of endless crags, that, reared on either side
With everlasting adamant did tile
The rocky ramparts of the sea-defying isle.

And as the maiden slowly raised her eyes,
A form of matchless beauty and of light,
With waving pinions of a thousand dyes,
And looks of love, burst on her raptured sight.
Again life's fear-chilled current freely gushed,
Her eyes that tears had dimmed, again grew bright;
And like the rosy morning, sweetly blushed
The blanched and pallid cheek by love's deep hectic flushed.—N. C. Brooks.

52. *Præpes Jovis:* the bird of Jove, viz., the eagle.

58. *Tenus hamo:* up to the hilt.

61. *Turba canum:* the pack of dogs.

67. *Aspergine:* with the sprinkling; with the spray.

67. *Plumæ.* The wings of Perseus.

70. *Stantibus aquis:* the waters during a calm.

77. *Pretium et causa:* the reward, and the cause.

Ipse manus haustâ victrices abluit undâ:
Anguiferumque caput nudâ nè lædat arenâ,
Mollit humum foliis: natasque sub æquore virgas
Sternit, et imponit Phorcynidos ora Medusæ.
Virga recens, bibulâque etiamnum viva medullâ,
Vim rapuit monstri, tactuque induruit hujus,
Percepitque novum ramis et fronde rigorem.
At pelagi Nymphæ factum mirabile tentant
Pluribus in virgis, et idem contingere gaudent;
Seminaque ex illis iterant jactata per undas.
Nunc quoque coraliis eadem natura remansit,
Duritiem tacto capiant ut ab aëre; quodque
Vimen in æquore erat, fiat super æquora saxum.

82. Virga recens, etiamnumque viva, rapuit vim monstri bibula medulla, indu ruitque tactu hujus.

NOTÆ.

79. *Anguiferum caput:* the snaky head, viz. the head of Medusa.

80. *Natas sub æquore virgas:* the twigs formed in the sea, viz. the coral.

Where the waters murmur tranquilly
Through the bending twigs of the coral grove.
J. G. PERCIVAL.

81. *Phorcynidos.* Of Medusa, the daughter of Phorcys.

83. *Vim rapuit monstri:* contracted the power of the monster, viz. Medusa.

87. *Semina ex illis:* slips from them, viz. the branches of coral.

88. *Coraliis.* A marine zoophyte that often grows in branches like a tree. On removal from the water, it becomes as hard as a stone. It is used for ornaments.

QUÆSTIONES.

Who was Cepheus?
Who was Andromeda?
To what was she exposed? Why?
Who discovered her thus exposed?
What proposal did he make to her parents?
Did they accede to his proposal?
Did he slay the monster?
What happened to the twigs that he placed under the head of Medusa?
What probably gave rise to this Fable?
How will you interpret the crime of Cassiope?
How will you explain the monster?
In what two ways can we explain the exposure of Andromeda?
What description in the Fable would induce the belief that a piratical ship was the monster?
How do Pliny and Mela regard the monster?
Whom does Pliny say brought the bones to Rome?

FABULA VIII.

CRINES MEDUSÆ IN SERPENTES MUTANTUR.

Perseus, having killed the sea-monster, marries Andromeda. At the feast he is desired to relate the manner in which he slew the Gorgon. After this relation, he describes to them the prior transformation of Medusa's hair into serpents.

EXPLICATIO.

Great diversity of opinion exists in relation to the Gorgons. Diodorus says they were female warriors that inhabited Libya, who inspired their enemies with great terror, but were at last conquered by Perseus, and their queen, Medusa, slain. Pausanias says, that after the death of Phorcys, his daughter Medusa reigned over the people that inhabited near lake Tritonis, and caused great terror by her incursions, that her flying camp was destroyed by Perseus, and the queen herself killed among the throng. Others have regarded them as princesses possessing great wealth and a golden statue of Minerva called Gorgon. The one eye of the Graiæ, their guard, they consider a minister of theirs, whom Perseus forced to disclose the secret of their wealth. Two of the sisters consented to surrender this, but Medusa, refusing, was slain, when he obtained the Gorgon or golden statue. Pegasus and Chrysaor may then be considered ships which they had, for Artemidorus tells us, that by "the horses of Neptune are meant ships, for the analogy is strict between a horse on land, and a ship in the sea."

The Graiæ and the Gorgons are personifications of the terrors of the sea; which are thus said to transform beholders to stone: the former are the *white* crested waves that dash against the coast; the latter the *strong* billows of the *wide* ocean. The Graiæ were the half-sisters of the Gorgons, and are themselves called Gorgons by some. Their one eye is the disk of the moon, which influences the tides, for the moon was anciently called γοργόνιον. By the stealing of this eye, we are to understand that Perseus learned the nature of the tides. The Gorgons were Stheno, *the powerful*, meaning the force of the waves; Euryale, *wide-rolling*, their fluctuation; and the Medusa, *directness*, their course as altered or affected by winds, or the seasons of the year. The force and fluctuation of the waves remain the same, hence then Stheno and Euryale are said to be immortal; while Medusa, denoting change in the course of the billows, is said to be mortal. Since a serpent moving in a wary manner denoted *water*, the serpents of Medusa's head, disposed as they are, represent the undulations of the ocean. See note on *Serpentis*, p. 92, and the plate which acoompanies it. By learning to command wind and tide, and thus direct his vessel at will in the ocean, Perseus is said to have cut off the head of Medusa. Probably he is regarded, or the expedition which he represents, as making the first voyage in the open ocean. Pegasus and Chrysaor are ships, which were built in consequence of having overcome the terrors of navigation.

IS tribus ille focos totidem de cespite ponit;
Lævum Mercurio; dextrum tibi, bellica virgo;
Ara Jovis media est: mactatur vacca Minervæ;
Alipedi vitulus; taurus tibi, summe deorum.
Protinus Andromedan et tanti præmia facti
Indotata rapit: tædas Hymenæus Amorque

NOTÆ.

1. *Dîs tribus.* Three gods had assisted him, and he erects in consequence an altar to each. Help from heaven should always be gratefully recognised. Thus Samuel acknowledged the assistance of God in conquering the Philistines, by setting up a pillar for sacrifice:

Then Samuel took a stone, and set it between Mizpeh and Shen, and called the name of it Eben-ezer, saying, Hitherto hath the Lord helped us.
1 Samuel, vii. 12.

2. *Bellica virgo.* Minerva, the goddess of war. Minerva had given him a shield, which, like a polished mirror, reflected every thing. He looked on the head of Medusa as reflected in this shield. Minerva also guided his hand as he struck the Gorgon. By this shield we are to understand that prudent circumspection and counsel which are so necessary in war.

4. *Alipedi.* Mercury, so called because he has wings to his feet. Mercury furnished him with his winged shoes, and the faulchion (*harpe*). By the winged shoes we are to understand swiftness of execution in general. Here, most probably, it means a ship.

6. *Indotata:* dowerless. Her only dower was her beauty and her innocence. Though Cepheus had offered his kingdom, the brave deliverer loved her for herself alone.

Dos est magna parentium
Virtus.—Horat. Lib. iii. Od. 24.

6. *Tædas præcutiunt:* shake their torches. The torches of Hymen were those that were anciently carried before the bride, as she was led to the house of

Præcutiunt: largis satiantur odoribus ignes:
Sertaque dependent tectis: lotique lyræque
Tibiaque, et cantus, animi felicia læti
Argumenta, sonant. Reseratis aurea valvis
Atria tota patent, pulchroque instructa paratu;
Cepheni proceres ineunt convivia regis.
Postquam epulis functi, generosi munere Bacchi
Diffudêre animos: cultusque habitusque locorum
Quærit Abantiades. Quærenti protinus unus
Narrat Lyncides, moresque, habitusque virorum
Quæ simul edocuit, Nunc, ô fortissime, dixit,
Fare precor, Perseu, quantâ virtute, quibusque
Artibus abstuleris crinita draconibus ora.
Narrat Abantiades gelido sub Atlante jacentem
Esse locum, solidæ tutum munimine molis;
Cujus in introitu geminas habitâsse sorores
Phorcydas, unius partitas luminis usum:
Id se solerti, furtim dum traditur astu,
Supposità cepisse manu: perque abdita longè,
Deviaque, et sylvis horrentia saxa fragosis
Gorgoneas tetigisse domos: passimque per agros,
Perque vias vidisse hominum simulacra ferarumque
In silicem ex ipsis visâ conversa Medusâ:
Se tamen horrendæ clypei quod læva gerebat,
Ære repercusso, formam aspexisse Medusæ:
Dumque gravis somnus colubrasque ipsamque tenebat,
Eripuisse caput collo: pennisque fugacem
Pegason et fratrem matris de sanguine natos;

25. Per *loca* longè abdita, deviaque, et saxa horrentia fragosis silvis.

NOTÆ.

her husband. The torch of Love is the allegorical one that inflames the heart.

Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings.
MILTON.

Concutit tædas geminus cupido.—SENEC. ŒD.

7. *Largis odoribus:* with copious perfumes.

8. *Loti.* By metonymy for instruments made of the lote tree.

11. *Patent:* are thrown open.

19. *Crinita draconibus:* having dragons for hair; haired with dragons.

23. *Phorcydas.* The Phorcydes, called also Graiæ, were the daughters of Phorcys and Ceto. They were hoary-haired from their birth, whence they were called Graiæ. They had but one eye, which was in common. This was stolen by Perseus. They were the guardians of the Gorgons. Their names were Pephredo (*Horrifier*), Enyo (*Shaker*), and Deino (*Terrifier*).

23. *Unius luminis.* The Graiæ had but a single eye among them.

Till thou shalt come to the Gorgonian plains
Of Cisthene, where dwell the swan-like forms
Of Phorcys' daughters, bent and white with age;
One common eye have these, one common tooth,
And never does the sun with cheerful ray
Visit them darkling, nor the moon's pale orb
That silvers o'er the night.
ÆSCHYLUS'S PROMETHEUS CHAINED.

27. *Gorgoneas domos:* the habitations of the Gorgons; where the three Gorgons, Medusa, Euryale, and Stheno lived. Medusa alone was mortal.

The Gorgons nigh,
Their sisters there, spread their broad wings and wreathe
Their horrid hair with serpents, fiends abhorred,
Whom never mortal could behold, and live.
ÆSCHYLUS'S PROMETHEUS CHAINED.

And Gorgons dwelling on the brink of night
Beyond the sounding main; where, silver-voiced,
Th' Hesperian maidens in their watches sing;
Euryale, and Stheno, and Medusa.
Sad is her lot, since mortal; but the two
Immortal and of undecaying youth.
Yet her alone the blue-haired god of waves
Enfolded, on the tender meadow-grass,
And bedded flowers of spring.
HESIOD'S THEOGONY.

34. *Pegason.* A winged horse, which, like his brother Chrysaor, sprang from the blood of Medusa, at the time Perseus severed her head from her body when asleep. On seeing the light, he immedi

Addidit et longi non falsa pericula cursûs:
Quæ freta, quas terras sub se vidisset ab alto;
Et quæ jactatis tetigisset sidera pennis.
Ante expectatum tacuit tamen, excipit unus
Ex numero procerum, quærens, cur sola sororum
Gesserit alternis immistos crinibus angues.
Hospes ait, quoniam scitaris digna relatu,
Accipe quæsiti causam. Clarissima formâ,
Multorumque fuit spes invidiosa procorum
Illa, nec in totâ conspectior ulla capillis
Pars fuit; inveni, qui se vidisse referrent.
Hanc pelagi rector templo vitiâsse Minervæ
Dicitur: aversa est, et castos ægide vultus
Nata Jovis texit. Neve hoc impunè fuisset;
Gorgoneum turpes crinem mutavit in hydros.
Nunc quoque ut attonitos formidine terreat hostes,
Pectore in adverso, quos fecit, sustinet angues.

43. Illa fuit clarissima formâ, spesque invidiosa multorum procorum; nec ulla pars in ea tota, fuit conspectior capillis.

NOTÆ.

ately fled to Mount Helicon, on which, by a stroke of his foot, he produced the fountain Hippocrene, which was sacred to the Muses.

When Perseus smote
Her neck, and snatched the severed bleeding head,
The great Chrysaor then leaped into life,
And Pegasus the steed, who, born beside
Old Nilus' fountains, thence derived a name.

For a thrilling description of a spectral horse, I would refer the reader to "The Buccaneer," a powerful poem, by Richard H. Dana, Esq., of Cambridge, Mass.

35. *Non falsa pericula:* the real dangers. Stheno and Euryale pursued him after he had cut off the head of Medusa.

38. *Ante expectatum:* before he was expected to stop. This is the charm of all relating of stories, to stop before the audience is weary.

39. *Sola sororum.* Why Medusa alone of the sisters?

51. *Sustinet angues.* Minerva bears the Gorgon's head on her shield. It is sometimes found in the *lorica* that encases her breast.

QUÆSTIONES.

What did Perseus do after his conquest of the monster?

To which of the gods did he assign the principal altar?

What took place after this?

At the feast, what request was made of Perseus?

Where did he say the Graiæ resided?

What was there peculiar about them?

Who were the guards of the Gorgons?

Where did the Gorgons reside, according to Ovid?

Where does Hesiod say they resided?

How did Perseus look on Medusa without being changed to stone?

What sprung from the blood of Medusa?

Why was the hair of Medusa turned into serpents?

By the Graiæ, whom are we to understand?

How are they said to have one eye?

How did Perseus steal it?

By the Gorgons, what are we to understand?

Give the names of the three, and their explanation?

How may Perseus be said to cut off the head of Medusa?

How will we interpret the springing of Pegasus and Chrysaor from her blood?

PERORATIO.

AMQUE opus exegi, quod nec Jovis ira, nec ignis,
Nec poterit ferrum, nec edax abolere vetustas.
Cùm volet illa dies, quæ nil nisi corporis hujus
Jus habet, incerti spatium mihi finiat ævi;
Parte tamen meliore mei super alta perennis
Astra ferar; nomenque erit indelebile nostrum.
Quâque patet domitis Romana potentia terris,
Ore legar populi; perque omnia sæcula famâ,
Si quid habent veri vatum præsagia, vivam.

NOTÆ.

1. *Jamque opus exegi.* It was customary, especially with the ancient poets, to make some reference to themselves at the close of their poems, and this was done, in many cases, in no measured tones of self-laudation. This Peroratio of Ovid is unworthy of the poet, and the reason is, that in writing it, he abandoned his own original genius, to be the copyist of another. The above is an imitation of a poem by Horace on a similar occasion. With a few remarks on the first lines, I will permit the reader to institute the comparison between them, and make his own conclusions. Horace says, "I have finished a monument more enduring than brass, and more lofty than the royal site of the pyramids." Here is a beautiful metaphor; like the Pharaohs of old, the poet, during his lifetime, had been building his own monument. It was not only more lofty than the pyramids, but more enduring,—though lofty, neither the rain, nor the storm, nor the flight of time, could destroy it by force, nor waste it by decay. Ovid says, "I have finished a *work*, which neither the anger of Jove, nor fire, nor steel, nor consuming time can destroy." How spiritless and prosaic is the word *opus*, when compared with *monumentum;* and how little of forceful and poetic application have the "storm," and the "lightning," and "corroding time," when applied to *a work*, in comparison with what they have, when connected with a monument, lofty and cloud-capt, exposed to the rushing hurricane, the driving rain, and the riving bolt. Thus Horace:

Exegi monumentum ære perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fuga temporum.
Non omnis moriar; multaque pars mei
Vitabit Libitinam. Usque ego posterâ
Crescam laude recens, dum Capitolium
Scandet cum tacitâ virgine pontifex.
Dicar, qua violens obstrepit Aufidus,
Et quâ pauper aquæ Daunia agrestium
Regnavit populorum, ex humili potens
Princeps Æolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quæsitam meritis, et mihi Delphicâ
Lauro cinge volens, Melpomene, comam.

The Peroratio of Virgil, at the close of the Georgics, is more modest:

While thus I sing of trees, and flocks, and fields,
Great Cæsar, thundering, war o'er Euphrat wields,
Victor, o'er willing realms his law extends,
And from the world to opening heaven ascends.
I, Virgil, then, 'mid Naples' syren bowers,
In ease inglorious nursed my studious hours,
I, whose bold youth the pastoral strain essayed,
And sung thee, Tityrus, in the beechen shade.

We will give three concluding addresses by modern poets. The first is by Herrick, an English poet, born in 1591. It was evidently suggested by the poem of Horace, and is ingeniously constructed, so as to resemble a real column, with entablature and pedestal:

THE PILLAR OF FAME.

Fame's pillar here at last we set,
Out-during marble, brass, or jet;
Charmed and enchanted so,
As to withstand the blow
Of overthrow:
Nor shall the seas,
Or outrages
Of storms, o'erbear
What we uprear:
Tho' kingdoms fall;
This pillar never shall
Decline, or waste at all;
But stand forever by his own
Firm and well-fixed foundation.

The second is by Sir Walter Scott:

Yet, once again, farewell, thou Minstrel harp!
Yet, once again, forgive my feeble sway,
And little reck I of the censure sharp
May idly cavil at an idle lay.
Much have I owed thy strains on life's long way,
Through secret woes the world has never known,
When on the weary night dawned wearier day,
And bitterer was the grief devoured alone.
That I o'erlive such woes, Enchantress, is thine own.

Hark! as my lingering footsteps slow retire,
Some Spirit of the Air has waked thy string!
'Tis now a seraph bold, with touch of fire,
'Tis now the brush of Folly's frolic wing.
Receding now, the dying numbers ring
Fainter and fainter down the rugged dell,
And now the mountain breezes scarcely bring
A wandering witch-note of the distant spell—
And now, 'tis silent all! Enchantress, fare thee well!

The following, by the late E. C. Pinkney, of Baltimore, is distinguished for its poetic merit, and the tender melancholy that pervades it.

The firstlings of my simple song
Were offered to thy name;
Again the altar, idle long,
In worship rears its flame.
My sacrifice of sullen years,
My many hecatombs of tears,
No happier hours recall—
Yet may thy wandering thoughts restore
To one who ever loved thee more
Than fickle Fortune's all.

How I have lived imports not now;
I am about to die,
Else I might chide thee that my life
Has been a stifled sigh;
Yes life; for time, beyond the line
Our parting traced, appears not mine,
Or of a world gone by;
And often almost would evince,
My soul had transmigrated since.

Pass, wasted flowers! alike the grave,
To which I fast go down,
Will give the joy of nothingness
To me, and to renown:
Unto its careless tenants, fame
Is idle as that gilded name,
Of vanity the crown,
Helvetian hands inscribe upon
The forehead of a skeleton.

List the last cadence of a lay,
That closing as begun,
Is governed by a note of pain,
Oh, lost and worshipped one!
None shall attend a sadder strain,
Till Memnon's statue stand again
To mourn the setting sun,—
Nor sweeter, if my numbers seem
To share the nature of their theme.

CLAVIS OVIDIANA.

ABBREVIATIONS.

a ..... active.	*f* ..... feminine.	*obs* ..... obsolete.
abl ..... ablative.	*fig* ..... figuratively.	*part* ..... participle.
acc ..... accusative.	*freq* ..... frequentative.	*pass* ..... passive.
adj ..... adjective.	*gen* ..... genitive.	*pl* ..... plural.
adv ..... adverb.	*Gr* ..... Greek.	*prep* ..... preposition.
c ..... common gender.	*imp* ..... impersonal.	*pro* ..... pronoun.
conj ..... conjunction.	*ind* ..... indicative.	*pr. n* ..... proper noun.
comp ..... comparative.	*inf* ..... infinitive.	*scil* ..... scilicet.
d ..... doubtful gender.	*int* ..... interjection.	*sing* ..... singular.
dat ..... dative.	*intr* ..... intransitive.	*subj* ..... subjunctive
def ..... defective.	*irr* ..... irregular.	*subs* ..... substantive.
dem ..... demonstrative.	*m* ..... masculine.	*sup* ..... superlative.
dep ..... deponent.	*n* ..... neuter.	*tr* ..... transitive.
dim ..... diminutive.	*num* ..... numeral.	

CLAVIS OVIDIANA.

A.

¯A, used before a consonant—˘Ab, mostly before vowels—˘Abs, before t and q, prep. with abl. *from; after, at; in respect of, on account of; by; on, at, in, among.* In composition, signifying generally privation; sometimes separation.

˘Abactus, a, um, part. of Abigo, ĕre, ēgi, which see; *driven off.*

˘Abantĭădes, æ, m. patronymic, *son, grandson,* or *descendant of Abas,* an Argive king.

Abdĭtus, a, um, part. of Abdo, *hidden, remote, private.*

Abdo, ĕre, dĭdi, dĭtum, a. (ab and do, *i. e.* to put or place away), *to hide, conceal; remove, put away.*

Abdūco, ĕre, xi, ctum, a. (ab and duco), *to take away, remove, take off, lead off, carry away.*

˘Abeo, īre, ĭvi and ii, ĭtum, n. (ab and eo), *to go away, depart, go, pass away, stray away, banish; to be changed into, turn to.*

˘Abiēs, ētis, f. *a fir-tree:* by metonymy, *a vessel;* or any thing made of the tree.

˘Abĭgo, ĕre, ēgi, actum, a. (ab and ago), *to drive away, drive, drive off.*

Ablātus, a, um, part. of Aufero, erre, abstuli, ablatum, *taken away, removed, borne away, carried off.*

Abluo, ĕre, ui, uĭtum, and ūtum, a. (ab and luo, to wash), *to wash off, wash, make clean, purify; wash away; to expiate.*

Abrumpo, ĕre, ūpi, uptum, a. (ab and rumpo), *to break off, break away, break asunder, sever, burst, tear off.*

Abruptus, a, um, part. from Abrumpo, *broken asunder, broken to pieces.*

Abscēdo, ĕre, essi, essum, n. (abs and cedo) *to depart, withdraw, retire, go away from.*

Abscindo, ĕre, ĭdi, issum, a. (ab and scindo), *to cut off, cut away, tear off, rend, sever, divide.*

Absens, tis, (abs and ens, unused particip. of Sum), *absent, away, not in sight, gone away; remote.*

Absisto, ĕre, stĭti, stĭtum, n. (ab and sisto, fr. sto), *to stand, stand aloof, go from: to retire from, relinquish, desist.*

Abstractus, a, um, part. of Abstraho, *hurried off, dragged away.*

Abstrăho, ĕre, axi, actum, a. (abs and traho, to draw), *to draw off, pull away, tear off, drag away, take by force, separate.*

Abstŭli, perf. used in conjugating Aufero, erre, *to carry away, bear off, remove, tear away;* properly perfect of an old verb tulo.

Absum, esse, fui, irreg. n. (ab and sum), *to be absent, to be away, be distant, be removed from, be wanting; to stand aloof; to fail.* Fig. *to be far from, be disinclined to.*

Absūmo, ĕre, mpsi, mptum, a. (ab and sumo), *to take away, to consume, use up, destroy, waste, spend.*

Abundo, āre, āvi, ātum, n. (ab and undo, to be full), *to abound, overflow; to be wealthy; to be full with.*

¯Ac, copul. conj. *and;* after adverbs aeque, contra, juxta and those of a similar kind, *as, than.*

Accēdo, ĕre, essi, essum, n. (ad and cedo), *to draw nigh, come near, approach, come to, reach; to accost; to adjoin; be added to, be annexed.*

Accendo, ĕre, ndi, nsum, a. (ad and cando, obsol. vb. to make shine), *to set on fire, kindle, light up, set fire to; to burn; make bright; excite, inflame.*

Accensus, a, um, part. of Accendo.

Acceptus, a, um, part. of Accipio, as adj., *received, accepted; grateful, pleasing; acceptable, beloved, welcome.*

Accinctus, a, um, part. fr. Accingo, *girt, begirt, equipped, accoutred.*

Accingo, ĕre, nxi, nctum, a. (ad and cingo), *to gird up, gird on, begird, to equip, accoutre.*

Accĭpio, ĕre, ēpi, eptum, a. (ad and capio), *to take, to accept, to receive; to entertain; to hear, comprehend; to obtain, acquire; to admit; to undertake; accept of.*

Acclīvus, a, um, and Acclivis, is, e, adj. (ad and clivus, a hill), *steep, sloping up, ascending, up-hill.*

¯Acer and Acris, is, e, adj. (ἀκή, a point) *sharp, sour, pungent, acrid;* fig. *brisk, active, quick, vehement, vigorous, cruel, furious, impetuous, spirited, brave, bold, strenuous,* &c.

˘Acerbus, a, um, adj. (acer), *unripe, sour, tart, harsh; premature, imperfect; inimical, unfriendly, bitter; troublesome; morose, austere.*

˘Acernus, a, um, adj. (ăcer, a maple-tree), *of maple-wood, maple.*

˘Acervus, i, m. *a heap, hoard, pile, mass; crowd, multitude.*

˘Achaia, a, f. *Achaia,* properly the northern province of the Peloponnesus along the Corinthian gulf: under the Romans, the province of Achaia comprehended the Peloponnesus and the rest of Greece as far north as Thessaly and Epirus.

˘Achaīs, ĭdis, f. adj. *Achaian,* belonging to Achaia.

˘Aciēs, ēi, f. (ἀκίς, a point), *sharp edge, sharp point: the organ of sight, the ken, the eye: a line of soldiers, squadron, battalion; an army, line of battle; a battle; prowess, influence.*

˘Acŏnītum, i, n. (ἀκόνιτον), *a poisonous plant,* supposed to be *akonite, monkshood, wolfsbane.*

˘Acrĭsius, ii, m. *Acrisius,* king of the Argives, son of Abas, and father of Danae.

Actæus, a, um, (Ἀκτή, a beach, hence pr. n. Attica), *of Attica, Attic, Athenian.*

Actæon, ōnis, m. *Actæon,* son of Aristæus and Autonoe, the daughter of Cadmus, changed by Diana into a stag, and torn asunder by his own dogs.

Actŏrĭdes, æ, m. patronym. *descendant of Actor.*

Actus, a, um, part. fr. Ago, *conducted, led, driven; pursued; directed, moved; done, performed; spent,* &c.

Actūtum, adv. (ago), *forthwith, instantly, anon, presently, immediately.*

˘Acūmen, ĭnis, n. (acuo, to sharpen), *the sharp point, extremity of any thing: sharpness, pungency of taste: acuteness, sagacity, acumen.*

˘Acūtus, a, um, adj. (acuo, to sharpen), *sharp-edged, sharp-pointed, sharp; pungent; shrill, penetrating; ingenious, acute, quick, subtle.*

˘Ad, prep. with acc, *to, unto; at, near, among, by, even to, as far as, towards; for, on account of, according to; after, with; against.* With numerals, it signifies *to the number of, about.*

Addīco, ĕre, ixi, ctum, a. (ad and dico), *to give up, make over, assign, surrender, adjudge; to alienate; to resign; to devote, doom, condemn; to impute, ascribe.*

Addisco, ĕre, -didici, a. (ad and disco), *to learn; to find out, be apprised of, hear.*

Addo, ĕre, dĭdi, dĭtum, a. (ad and do), *to add; to throw in, mingle; appoint, assign; to place upon, put on.*

Adduco, ĕre, xi, ctum, a. (ad and duco), *to conduct to, bring, fetch: to draw, pull; draw together, contract; to reduce; to induce, persuade.*

˘Ademptus, a, um, part. of Adimo, *taken away.*

˘Adeo, īre, īvi, and ii, ĭtum, n. (ad and eo), *to go to; come to, approach, come near; arrive at; to approach hostilely, attack.*

Adfatus. See Affatus.

Adfero. See Affero.

˘Adhæreo, ēre, æsum, n. (ad and hæreo), *to stick to, adhere, grow to, grow near; to be near, adjacent; to cling to, hang upon, hang about.*

˘Adhĭbeo, ēre, ui, ĭtum, a. (ad and habeo), *to adopt, use, employ; to take, receive, admit; to apply, to lay on; to bring, offer, pay; to add, join; to treat, use.*

˘Adhūc, adv. (ad and huc), *hitherto, thus far, as yet: even yet, still.*

Adjĭcio, ĕre, ēci, ectum. a. (ad and jacio), *to throw towards, cast against, apply to: to place near, annex, add; to apply, devote.*

˘Adĭmo, ĕre, ēmi, emptum, a. (ad and emo). *to take away, remove, deprive of, carry off.*

˘Adĭtus, ūs, m. (adeo), *a going to, approach, access, entry; a passage for entrance, a pass; liberty of access, opportunity.*

Adjūro, āre, āvi, ātum, a. (ad and juro, to swear), *to swear, solemnly swear; swear by; to conjure, adjure.*

Adjūtus, a, um, part. fr. Adjuvo, *assisted, aided, befriended.*

Adjūvo, āre, jūvi, jūtum, a. (ad and juvo), *to help, assist, aid, succour, befriend.*

Admīrābĭlis, is, e, adj. (admiror), *admirable, worthy of admiration, wonderful, unusual.*

Admīrans, antis, part. pres. of Admiror.

Admīror, āri, ātus, dep. (ad and miror), *to wonder at greatly, to marvel; to admire, regard with admiration, esteem,* or *love.*

Admissŭs, a, um, part. (admitto), *admitted; let loose, hurried on, swift,* i. 532, *committed.* Admissum, i, n. (from part.), *crime, fault.*

Admitto, ĕre, mīsi, missum, act. (ad and mitto), *to send forward, send to; to give a loose to, push forward; to admit, let in; hurry on, gallop.*

Admŏnĕo, ēre, ui, ĭtum, act. *to put in mind, admonish, warn.*

Admŏnĭtus, ūs, m. *putting in mind; counsel; admonition, reproof.*

Admŏnĭtŏr, ōris, m. (admoneo), *a monitor, he who reminds,* or *admonishes; one who incites, or instigates.*

Admōtŭs, a, um, part. (admoveo), *applied to, laid or put on.*

Admŏvĕo, ēre, mōvi, mōtum, act. *to move to, convey to, carry near, hold to, lodge nigh.*

˘Adŏlĕo, ēre, ui, and ēvi, ultum, neut. and act. (ad and oleo), n. *to smell;* a. *to burn, consume by fire.*

˘Adŏlesco, ĕre, ēvi, ultum, neut. (ad and olesco), *to grow up, to grow, increase;* fig. *to grow greater.*

˘Adŏpĕrtus, a, um, part. (adoperio), *covered, covered over, veiled; closed.*

˘Adōrō, ārē, āvi, ātum, (ad and oro), *to adore, worship, revere; to pray to.*

˘Adspĭcĭo and Aspĭcĭo, ĕre, ēxi, ectum, act. (ad and specio), *to behold, look upon,* or *at, see; to look favorably upon; to look up to, esteem.*

˘Adstērno and ˘Astērnŏ, ĕre, strāvi, act. *to strew at,* or *about;* pass. *to be cast* or *lie prostrate.*

˘Adstō and ˘Astō, āre, ĭti, ĭtum, neut. (ad and sto), *to stand, stand at, stand near; to be at hand;* astare in latus obliquum, *to stand on one side, to stand sideways.*

˘Adstrictŭs and Astrictus, (adstringo), *bound up, fastly bound.*

˘Adsŭm, adesse, adfui, fŭturus, neut. *to be present, to be here; to be at hand, be near; to come to, near,* or *among; to assist, aid, attend, stand by.*

˘Adultĕr, i, (ad and alter, or adulor), m. *an adulterer, paramour, seducer.*
˘Adultĕra, æ, f. *an adultress, paramour.*
˘Adultĕrĭum, i, n. *adultery, intrigue.*
˘Aduncus, a, um, adj. (ad and uncus), *curved, hooked, crooked.*
˘Adusque (usque ad), prep. *even to, unto, as far as, unto where.* A poetical word, Æneid xi. 262.
¯Advĕnă, æ, com. gen. (ad and venio), *a stranger, a foreigner, a new-comer.*
¯Advēntŭs, ūs, m. (verb), *a coming, an arrival, approach.*
¯Advĕrsŭs, a, um, part. and adj. (ad verto), *in the way, over against, opposite; adverse, hostile;* a. limine, *the front of it, opposite to you as you advance;* in adversum, *against;* pectore in adverso, *in front.*
¯Advĕrtŏ, ĕre, ti, sum, act. (ad and verto), *to turn to,* or *towards, to aim,* or *steer for.*
Æās, antis, m. pr. n., also ˘Aŏŭs, i, m. name of a river emptying into the Ionian sea.
Ædēs and Ædĭs, is, f. *a house, habitation, dwelling; a temple;* properly, *any building,* but in this sense usually in pl.
Ægæon, ŏnis, m. pr. n. (*Αἰγαίων*). In Homer, a giant, same as Briareus, having a hundred hands; but, in Ovid, a sea-god, son of Neptune.
Ægĕr, gra, grum, adj. *weak, infirm, faint, sick; sorrowful, sad, unhappy, desponding; sickening, disheartening, dismal.*
Ægĭs, ĭdis, f. (*αἰγίς*), *a goat's skin; the shield of Jupiter* (Virg. Æ. viii. 354) and *of Minerva:* in the latter case bearing on it the head of Medusa; generally, *breast-plate, coat of mail;* but, particularly, *the ægis,* or shield of Minerva.
Aëllo, us, f. (*ἀελλά*), *Storm; Whirlwind,* the name of a dog.
Æmŭla, æ, f. (prop. fem. of adj. æmulus), *an emulatress, imitatress, female rival.*
Æněŭs, a, um, also āēnĕŭs and ăhēnĕus, with the poets, adj. (æs), *made of copper, brass,* or *bronze; of the color of copper, brass,* or *bronze:* fig. *firm, lasting,* &c.
Æŏlĭdes, æ, m. *the son of Æolus,* viz. Athamas, Ovid iv.
Æŏlius, a, um, adj. Pertaining to Æolus, god of the winds. Ovid iv. 487, belonging to Athamas, son of Æolus: *Æolian, belonging to the Æolian islands; Æolian.*
Æquālis, is, e, adj. (æquus), *equal, like to, similar; equable, consistent, uniform; even, smooth, level, plain.*
Æquo, āre, āvi, ātum, a. (æquus), *to level, make smooth; to equal; to make equal.*
Æquŏr, ŏris, n. (æquus), *any level* or *smooth surface, a plain, a flat,* as æquore campi, *Virg.,* æquor speculorum, *Lucret.;* more usually, *the level surface of the sea, the sea;* also, *waters,* generally, especially when flowing gently; æquora ponti, *the unbroken water beyond the surf, the deep, the open sea.*
Æquŭs, a, um, adj. *level, smooth, plain; equal, like; just, equitable;* also, in this sense as a subs., *justice, equity; reasonable, right, fair, moderate; honest, upright, favorable, friendly, propitious; calm, composed, unruffled;* ex æquo, *equally.*
¯Aër, āĕris, m. (*ἀήρ*) *the air, atmosphere; blast, gaseous exhalation,* (ii. 397), *sky, heavens, weather.*
¯Aërĭus and eus, a, um, adj. *aerial, belonging to the air, lifted high in air; airy, lofty:* fig. *vain, empty, airy.*
Æs, æris, n. *ore, copper-ore, bronze.* Articles made of *ore, copper,* and *bronze,* as *tables* for the inscription of laws, *cymbals, trumpets, helmets,* &c.
Æstās, ātis, f. (æstus), *the hot part of the year—summer*—commencing, according to Varro and Columella, on the 9th of May; according to Ovid, on the 14th of May; ending, according to Varro, on the 7th August; according to Pliny and Columella, August 12.
Æstŭo, are, avi, atum, v. n. (æstus), *to be very hot, boil* with heat; *to flash up, stream up, roar,* as fire; *to burn, to glow,* as with love or desire; *to boil,* as the sea, *estuate, fret.*
Æstŭs, ūs, m. (*αἴθω*), *violent, boiling; heat, fierce and glowing heat; summer,* or *hot weather;* also, *ebbing and flowing of the tide, the tide.*
Ætās, ātis, f. (contr. fr. ævitas), *the time of a man's life, age,* or *period of life; generation of men, era, age.*
Æternŭs, a, um, (contr. fr. æviternus), *eternal, endless, perpetual, immortal; durable, permanent.*
Æthălion, onis, m. *Æthalion,* one of the Tuscan sailors that attempted to carry off Bacchus.
Æthĕr, ĕris, or ĕros, m. (*αἰθήρ*), *the upper, finer air, ether; the sky, heaven, firmament; the air.*
Æthĕrĕus (and ĭus), a, um, (*αἰθέριος*), *belonging to ether, ethereal, heavenly.*
Æthĭops, ŏpis, m. *an Ethiopian,* adj. *Ethiopian,* (*αἴθω* and *ὤψ*).
Æthon, onis, m. (*αἴθω*), *Burning; Æthon,* the name of one of the four horses of the sun.
Ætnē, ēs, (poet. for Ætna), f. pr. n. *Ætna.* A mountain in Sicily, the workshop of Vulcan and of Cyclops.
Ævŭm, i, n. (*αἰών*), *length of time, duration, eternity;* mostly poetical, for ætas, *the time of a man's life, lifetime, age; a generation* or *age; time.*
Affātŭs, a, um, part. from affor.
Affĕcto, (adf), āre, āvi, ātum, v. frequ. (afficio), *to strive after, to long after, seek to attain, affect.*
Affĕro, erre, attŭli, allātum, and adfĕro, act. (ad and fero), *to bring to; to take, bring, carry; to impart, assign; to produce, cause.*
Affixŭs, a, um, *firmly fixed, fastened, clinging to, adhering.*

Afflātŭs, a, um, part. from afflo.

Afflātŭs, ūs, (adf.), m. *a blowing on, breathing on, breath, blast, panting.*

Afflo, (adf.), āre, āvi, ātum, v. a. and n. *to breathe on, blow on, to inhale, to blast.*

Affor, (adf.), āri, atus, v. dep. a. *to speak to, address, accost ; commune with.*

Affŏre, from Adsum, affui, (adf.), adesse, v. n. f. inf. of Adsum, which see.

˘Agāve, ēs, f. pr. n. *Agave*, daughter of Cadmus and Harmonia, mother of Pentheus. Hor. s. 2, 3, 303.

˘Agēnor, ŏris, m. pr. n. *Agenor*, king in Phœnicia, father of Cadmus and Europa.

˘Agēnŏrĕus, or ĭus, a, um, *belonging to Agenor, Agenorian.*

˘Agēnŏrĭdes, æ, m. patronym. *male descendant of Agenor, Agenoride.* Cadmus iii. 8, Perseus.

˘Agĕr, āgri, m. *a portion of land, acre ; a field, a farm ; ground, land ; a country, tract, territory.*

˘Agĭlĭs, e, *movable, light, swift, agile.*

˘Agĭtābĭlĭs, e, *light, movable, easily moved, volatile.*

˘Agĭto, are, avi, atum, v. int. a. and n. (ago), *strongly, violently to set in motion, move ; to hunt, chase, to conduct, drive ; shake, agitate, drive to and fro ; to debate, discuss.*

Agmĕn, ĭnis, n. (ago), *an army ; detachment on march ; company, troop, crew, body ; pack of dogs or other animals ;* also, *march, motion, course.*

Agnă, æ, f. *female lamb ; ewe lamb.*

Agnosco, ĕre, ōvi, itum, act. (ad and nosco), *to acknowledge, recognise, to know.*

˘Ago, ĕre, ēgi, actum, act. (ἄγω), *to conduct, to lead, to drive ; to pursue ; to force, direct, move ; to do, perform, execute ; require ; live ; spend time ; to be ;* often translated by giving the noun it qualifies a verbal form, as agere gratias, *to thank ;* a. rimas, *to gape,* (as chasms.)

˘Agraulŏs, i, f. pr. n. *Agraulos*, daughter of Cecrops, changed by Mercury to a stone.

˘Agrē, es, f. name of a dog (ἀγρεύω), *Catcher, Hunter.*

Agriodos, ou, m. (ἀγρός and ὀδός ; or ἄγριος and ὀδούς), *Field-path ; Fierce-tooth,* the name of a dog.

˘Ah, interj. (ἆἆ), *ah ! alas !*

˘Ahēneus, a, um, for Æneus, which see.

Aio, ais, ait, aiunt, def. v. (φάω), *to affirm, say, respond.*

˘Ala, æ, f. (axilla), *the wing, pinion, feathers ;* also, *the armpit :* the wings of the Roman army—alæ.

Albens, entis, part. (albeo), *whitish, hoary.*

Albĭdŭs, a, um. adj. (albeo), *whitish, rather white.*

Albŭs, a, um, adj. *white ;* properly, *a pale white,* as candidus, *a shining white.*

Alcē, es, f. pr. n. (strength), Strong, Elk (?) the name of a dog. Cf. Plin. 8, 15, 16, taken from Gen. de Venat.

Alcĭmĕdon, ontis, m. *Alcimedon*, one of the Tuscan sailors that attempted to carry off Bacchus.

Alcithŏë, es, f. pr. n. daughter of Minyas, in Thebes. IV. 1, sq.

˘Ales, ĭtis, adj. (ala), *winged, flying ;* Deus ales, *Mercury ; swift, fleet, light ;* subst. com. gend., *a bird ;* gener. *a large bird, a fowl.*

˘Aliēnŭs, a, um, adj. (alius), *belonging to another, from another source, of another, foreign, alien ; unmeet, strange, foreign to the nature of the object ; unseasonable, inconsistent, incoherent ; unfavorable, disadvantageous.*

˘Alĭmentŭm, i, n. verb (alo), *nourishment, food, aliment ;* fig. fuel, rain (?) *any thing which nourishes.*

˘Alīpĕs, ĕdis, c. g. (ala and pes), *wing-footed, swift ; the wing-footed,* epithet of Mercury.

˘Alĭquando, adv. of time, past and future ; *at some time ; sometimes, occasionally ; at length ; hereafter, henceforth.*

˘Alĭquŭs, ălĭqua, ălĭquod, or quid, (alius and quis), *some, some one, something, one.*

˘Alĭtĕr, adv. (alis for alius), *otherwise, in different directions, in another manner.*

˘Alĭŭs, a, ud, gen. alius, dat. alii, (ἄλλος), *another, one of many, some other ; the other ; the rest, else.*

Allĭgo, āre, act. (ad and ligo), *to bind to, tie to ; bind,* or *wrap up, entangle, seize.*

Allūdo, ĕre, si, sum, neut. (ad and ludo), *to play and sport with one, to play around, frisk.*

Almŭs, a, um, adj. (alo for alimus), *cherishing, nourishing ; genial, gracious ; sacred, beautiful ; kindly, mild.*

˘Alo, ĕre, ui, ĭtum, and altum, act. *to increase* or *support by feeding ; to nourish, feed, cause to grow, strengthen.*

Alpēs, ium, (sometime in sing. Alpis, is), f. (Albus, because of its snows), *the Alps,* mountains between Italy and France and in Switzerland.

Alphēos, or Alphēus, i, m. pr. n. *Alpheus,* a river in Arcadia and Elis.

Altē, adv. iūs, comp. issime, sup. (altus), *on high, aloft.*

Altĕr, ĕra, ĕrum, adj. gen. altĕrius, dat. alteri, *one of two, the other, the second ; another, different ; the one, the other,* when alter is repeated.

Alternŭs, a, um, adj. (alter), *one after another, alternate, interchangeable, mutual.*

Altŭs, a, um, adj. ior, issimus, (alo), *high, lofty, on high, stately, tall ; deep, profound, deep rooted ; noble, exalted, grand.*

˘Alumnă, æ, f. (alo), *a foster-child, nursling.*

˘Alumnŭs, i, m. (alo), *a foster-child, nursling, pupil.*

Alvĕus, ei, m. *cavity, the channel* of a river.

Alvŭs, i, m. and f. (alluo), *the belly, the womb.*

ˇAmans, tis, part. (amo), *loving*, used subst. in poet., *a lover, a mistress*, and adj. *loving, fond*, ior, issimus.

ˇAmārŭs, a, um, adj. or comp. (from Chaldee), *bitter, biting, pungent; disagreeable; harsh, sad, grievous.*

Ambāgēs, pl. f. (am and ago), *windings, "yarns," tedious stories, long-winded discourses, subterfuges:* of the sing. only the abl. ambage is found.

Ambĭgŭŭs, a, um, adj. (ambigo), *ambiguous, doubtful, equivocal; assuming various forms, uncertain in shape or sex, changeable;* in ambiguo, *in doubt.*

Ambĭo, īre, īvi, and iī, ītum, act. (am and eo), *to go about; encompass, surround; to canvass.*

Ambītus, a, um, part. (ambio), *surrounded, encompassed, girdled. enclosed.*

Ambo, bæ, bo, adj. pl. (ἀμφω), *both:* ambo, *both* taken *together;* uterque, *both* taken *singly.*

Ambrŏsĭă, æ, f. (Gr.), *Ambrosia, the food of the gods*, and *of the horses of the sun*, IV. 215, *the consecrated oil of the gods.*

Ambūstŭs, a, um, part. (amburo), *half-burnt, scorched; burnt, blasted.*

ˇAmens, tis, adj. (a priv. and mens), *out of one's mind; silly, foolish; confounded; distracted; senseless, devoid of sensation, mad, furious, raving.*

ˇAmictŭs, ûs, m. *clothing, vestment, apparel, a veil*, (from amicio, *to cover*, and so, properly, *an outer garment.*)

ˇAmīcŭs, a ūm, adj. ior comp. issĭmus, (amo), *friendly, kind, cordial, benevolent.* Subs. *a friend, a companion.*

ˇAmissŭs, a, um, part. (amitto), *sent away, dismissed, let go; lost, thrown away.*

Ammōn, ōnis, m. *Ammon*, title of Jupiter, worshipped in Africa under the form of a ram.

Amnĭs, is, m. and f. (am and nare, or from ambio), *a river; strongly flowing, streaming water; stream; falling*, or *wild stream, torrent.*

ˇAmo, āre, āvi, ātum, act. *to love*, as distinguished from *liking, to be in love, to be fond of.*

ˇAmor, ōris, m. (amo), *love, fondness, great desire;* by euph. for *sexual desire; Cupid, the god of love: Love*, i. e. *the person beloved.*

Amphītrīte, es, f. pr. n. *Amphitrite*, a sea-goddess, consort of Neptune; appellative for *the sea*, I. 14. by metonomy.

Amphrȳsos and us, i. m. pr. n. a river in Phthiotis.

Amplectŏr, i, xus, (am and plecto), dep. *to cling about, embrace, lay hold of, seize, surround, encircle.*

Amplexūs, a, um, part. (amplector), *clinging about, embracing*, &c.

Amplexŭs, ūs, m. (amplector), *an embrace, fold, circuit, engirdling, hugging, clasping.*

Ampliŭs, adv. comp. *more, longer, farther.*

Amȳmōnē, ēs, f. pr. n. daughter of Danaus, king of the Argives, changed to a fountain at Argos. M. II. 240.

ˇAn, adv. and conj. is not usually translated in direct questions; in indirect questions, *whether:* is used in the second part of a question, or expression of doubt, *whether? if, or*, or *else.*

Anchŏră, (and ancora), æ, f. (ἄγκυρα), *an anchor.*

Andrŏmĕdă, æ, and -ē, ēs, f. pr. n. wife of Perseus.

Anguĭcŏmŭs, a, um, (four syll.), adj. poet. epithet of Medusa, *snake-haired, having snaky locks*, (anguis and comæ).

Anguĭfĕr, ĕra, ĕrum, (three syll.) (anguis, fero), *snake-bearing, having snakes* or *serpents.*

Anguĭgĕna, æ, (anguis and gigno), *snake-born, engendered of a serpent* or *snake.* Epithet given to the Thebans, iii. 531.

Anguĭpēs, ĕdis, (anguis, pes), *snake-footed.* Swift-moving, poet. epithet of the Giants. M. i. 184.

Anguĭs, is, (abl. comm. angue; angui, Hor.), m. and f. *a snake, serpent;* used as an image of terror (IV. 803) and rage, (IV. 483).

ˇAnhēlĭtus, ūs, m. (anhelo), *panting, gasping; breath, respiration; vapour, exhalation.*

ˇAnhēlŭs, a, um, adj. *panting, gasping, breathing hard.*

ˇAnīlis, e, adj. (anus), *pertaining to an old woman; old-womanish, old, anile; doating, silly.*

ˇAnĭmă, æ, f. (ἄω, ἄημι), *breath, air, a breeze of wind; life-breath, life; soul, spirit, mind; principle of animal life;* graves animæ, *dreadful sentiments*, or *feelings.*

ˇAnĭmăl, ālis, n. (anima), *a living being, an animal*, whether man or beast.

ˇAnĭmans, antis, Hebr. n. (animo), *living being, animal.*

ˇAnĭmo, āre, āvi, ātum, act. (animus), *to fill with air or breath; to infuse life into, animate.*

ˇAnĭmōsŭs, a, um, (animus), *full of wind, violently blowing; full of courage, courageous, bold, hot, proud, violent, passionate.*

ˇAnĭmŭs, i, m. (ἄω, ἄημι, or ἄνεμος), and so, properly, *wind, breath;* sometimes for anima, *life*, but, usually, *the thoughts, intentions, inclination, disposition; the spiritual principle of life, the spirit, the soul, the mind; courage, instinct.*

Annuo ĕre, ui, act. and n. *to nod, intimate by a nod; affirm, assent; designate, promise.*

Annŭs, i. m. *a year*, (either from Am, contraction of ἀμφί, *around*, or from ἔννος, *a year.*)

Anssĕr, ĕris, m. *a goose.*

Antĕ, (ἄντα, *before*), adv. *before, formerly, heretofore, previously:* prep. with acc. *before, prior to, in preference to.*

Antennă, æ, f. *sail-yard.*

Antĭcĭpātŭs, a, um, (antĭcĭpo), *pre-occupied, anticipated.*

Antīquŭs, a, um, adj. (ante), *old, ancient,*

of former times, antique; past, goneby, former; honest, loyal, old-fashioned, venerable.

Antrŭm, i, n. (ἄντρον), *a hollow, a grot*, or *cave*, used only in poetry.

ˇAnŭs, ûs, (and uis, Ter.), f. *an old woman*, or *wife*, (of the Sibyl, Hor.), adj. *old, in years.*

Anxĭŭs, a, um, (ango), *careful, anxious, disturbed, restless; apprehensive, solicitous; causing anxiety, disquieting.*

¯Aŏnĭs, ĭdis, f. *Aonian*, poet. for *Bœotian*, (female), in pl. des, *the Muses*, as dwellers on Helicon.

¯Aŏnĭŭs, a, um, poet. *Bœotian:* A. vir, Hercules, born at Thebes; A. juvenis, Hippomenes; A. deus, Bacchus: also, *pertaining to the Muses.*

¯Apennīnŭs, (Apennin), the mountain chain which traverses the length of Italy, the Apennines.

ˇApĕr, pri, m. (κάπρος), *boar, a wild hog; brawn.*

ˇApĕrĭo, īre, ŭi, tum, act. (ab, pario), *to open; uncover, lay bare; make visible, display, show, make accessible, unveil, reveal, explain.*

ˇApertus, a, um, part. (aperio), adj. *open; free from trees* or *woods; wide, unbounded; uncovered, bare; unclouded; clear, plain; honest.*

Apidanus, i, m. *Apidanus*, a river of Achaia, that joins the Enipeus near Pharsalus, and flows with it into the Penëus.

ˇApollĭnĕus, a, um. *Apollinean*, belonging to Apollo; A. urbs, Delos; A. vates, Orpheus; A. ars, prophetic art and medicine.

ˇApollo, ĭnis, m. *Apollo*, son of Jupiter and Latona, god of the Sun, of prophecy, medicine, poetry, and music.

Appārĕo, (adp.), ēre, ŭi, ĭtum, neut. *to come to light, appear, show one's self*, or *itself; be evident, clear.*

Appello, āre, āvi, ātum, act. *to call, name, term, designate; to address, speak to; call on, invoke; to appeal.*

Applĭco, (adp.), āre, ui and āvi, ĭtum and ātum, act. *to lay on, apply, bring*, or *put near, approach; drive, direct, steer.*

Apporrectŭs, a, um, (ad, porrigo), *stretched along, near by, stretched out, extended near.*

Appŏsĭtŭs, a, um, part. (appono), *lying on*, or *near, contiguous, adjacent; well adapted; bent upon.*

¯Aprīcŭs, a, um, adj. (apericus), *set out in the sun, exposed to the sun; sunny, loving the sunshine; warm.*

Aptātŭs, a, um, part. aptor), *fitted to, adapted, adjusted to; prepared.*

Aptē, adv. ius, comp. issīme, sup. (aptus), *tightly, closely, compactly;* but, more usually, *fitly, aptly, properly, becomingly.*

Aptŭs, a, um, part. and adj. (apo or apio), *fastened, dependent, connected; fitted, adapted; apt, apposite, suitable, convenient.*

ˇApŭd, prep. with accus. *at, close by, next to, near, with, by, in, among; before, in presence of.*

ˇAquă, æ, f. (from Celtic, ach), *water;* A. perennis, running water; *waters, the sea*, &c., *rain.*

ˇAquātĭcŭs, a, um, adj. (aqua), *of the water, aquatic, water, watery, moist, rainy.*

ˇAquĭlă, æ, (gen. ăĭ, Cic), f. *an Eagle*, a name given to one of the constellations; also the Roman standard.

ˇAquĭlo, ōnis, m. (aquila), *north wind;* same as Greek Boreas; and, properly, *a wind from N. N. East.* In mythol., husband of Orithyia, and father of Calais and Zetes.

ˇAquōsŭs, a, um, or comp. ssimus, sup. *watery; rainy, bringing rain:* mater a. *Thetis.*

¯Ară, æ, (ἀείρω), f. orig. *any elevation of earth, stone*, &c., *an altar; the Altar*, a constellation.

ˇArānĕă, æ, (ἀράχνη), *a spider; spider's web, cobweb; weblike down* of the willow. Pliny.

ˇArātrŭm, i. n. (aro), *a plough.*

¯Arbĭtĕr, tri, m. (ar or ad and bēto), *to walk, to go; a witness, an eye*, or *ear witness; arbitrator, judge, overseer, master, lord, arbiter.*

Arbĭtrĭŭm, ĭi, n. (arbiter), *the being present at; judgment* or *sentence of an arbitrator; a determination, decision; will, choice, disposition, privilege.*

¯Arbŏr or ¯Ārbōs, ŏris, f. *a tree;* Pelias a. the ship Argos; generally, *any thing made of wood, as a mast, an oar*, &c.

Arbŏrĕŭs, a, um, (arbor), *of*, or *belonging to a tree, tree; treelike.*

Arbustŭm, i, n. (arbos), *a tree-planting; plantation, thicket, orchard* of trees for vines to trail on, *vineyard; shrubbery.*

Arbŭtĕus, a, um, adj. (arbŭtus), *of the arbute*, or *strawberry tree.*

Arcădĭă, æ, f. pr. n. *Arcadia*, a mountainous country in the centre of Peloponnesus, whose inhabitants were noted for simplicity and innocence of life and manners.

Arcānŭs, a, um, adj. (arceo), *secret, hidden, mysterious, mystic, arcane;* actively, *concealing.*

Arcās, ădis, m. *a descendant of Arcas, an Arcadian;* also, as an adj. A. tyrannus, *Lycaon;* A. bipennifer, *Ancaus.*

Arcās, ădis, m. pr. n. *Arcas*, son of Jupiter and Callisto, and ancestor of the Arcadians.

Arceo, cēre, cui, ctum, or tum, act. (ἀρκέω), *to keep*, or *ward off, keep at a distance, drive off, prevent; restrain, hold, contain; save, protect.*

Arcĭtĕnens, (also arquitenens), entis (arcus, teneo), *the bow-holding:* epith. of Apollo.

Arctos, or Arctus, (ἄρκτος), i, f. the double constellation of the *greater and less Bear; the north-pole, north.*

Arctus, ior, adj. (arceo), *narrow, small, confined; difficult, afflictive.*

Arcus, and, anciently, Arquus, ūs, and i, m. and f. *a bow; the rainbow; an arch, vault, semicircle, arc of a circle; any thing curved or arched;* arcus Hæmonius, the sign of the zodiac, *Sagittarius.*

Ardens, tis, part. and adj. (ardeo), *burning, glowing, hot, fiery, bright, ardent, violent, strongly desirous.*

Ardeo, ēre, si, sum, neut. and act. *to be in flames, blaze, take fire, to burn; glow, glitter, flash, sparkle, shine; inflame; love, desire, burn with love, be enamored, be eager.*

Ardesco, ĕre, neut. incept. *to begin to burn, to begin to glow.*

Ardŭus, a, um, adj. *high, steep, deep; hard, difficult, arduous; erect, stately, tall;* often used in the sense of *raising one's self, rising.*

Arēna, æ, f. (area), *sand, grit, gravel; sandy place; soil, earth; sea-coast, shore; the place of contest in the amphitheatre; place of contest, arena.*

Arēnōsus, a, um, adj. *full of sand, sandy.*

Arĕo, ēre, ui, neut. *to be dry, withered, dried up, parched; to be dry with thirst, to be thirsty, to thirst.*

Argentĕus, a, um, adj. *silvery, of silver; adorned with silver; silver-colored, bright as silver.*

Argentŭm, i, n. (ἀργυρεις), *silver; articles of silver, plate, silver-money, money.*

Argŏlĭcus, a, um, *belonging to Argolis, Argolic; Grecian.*

Argos, pl. Argi, ōrum, m. pr. n. *Argos,* principal city of Argolis, in Peloponnesus, sacred to Juno.

Argūmentum, i, n. *argument, reason, proof; sign, token, evidence.*

Argus, i, m. pr. n. the hundred-eyed watcher of Io, *Argus.*

Arĭdus, a, um, adj. (areo), *dry, dried up, withered, parched, arid, thirsty, shrivelled, meagre.* Aridum, i, *dry land.*

Arista, æ, f. *the beard of grain; an ear of grain, grain; summer.* Nardi a., *spikenard-ears.*

Arĭstŏrĭdēs, æ, m. patronym. *descendant of Aristor,* applied to Argus, his son.

Arma, ōrum, pl. n. (from armi, the shoulders, or from ἄρω, to fit), *any thing that encloses or fits another; defensive armor;* then *offensive and defensive armor, arms; war, warfare; battle, action; deeds of arms; all means of offence and defence; equipments, implements.*

Armātus, a, um, part, (armo), and adj. *armed, equipped, accoutred; furnished, fitted, provided, fortified.*

Armentum, i, n. (aramentum aro), *plough-cattle, large cattle, oxen; horses, deer; head; head of cattle; herd.*

Armĭger, ĕra, ĕrum, (arma gero), adj. *bearing armor, armed;* subst. *armor-bearer.*

Armus, i, m. (ἅρμος, fr. ἄρω, *fitting together*), *the shoulder, mostly of brutes; shoulder-blade, fore-quarter, shoulder, arm, side.*

Aro, āre, āvi, ātum, a. and n. (ἀρόω), *to plough; to till, cultivate:* arare littus, *to labor in vain.*

Arreptus, a, um, (adr.) part. (arripio), *seized,* &c.

Arrideo, ēre, si sum, a. and n. (ad, rideo), to *smile,* to *smile upon;* to *approve.*

Arrĭpio, (adr.) rĭpŭi, eptum, *to snatch, seize upon, take away, pluck, catch; to attack, invade, take forcible possession of; to drag to court, arrest.*

Ars, tis, (ἄρω, ἀρτύω, or ἀρετή), f. *an art, faculty, quality; means, method, way; contrivance, skill, ability, dexterity; science, profession, occupation; stratagem.*

Arsūrus, a, um, part. (ardeo), *about to burn,* &c.

Artus, us. m. and pl. uum, (ἄρθρον), *the joints; limbs, members; the body.*

Arundo, (har.), dĭnis, f. *a reed, cane; shaft, arrow, pipe.*

Arvum, i, n. *a field, ploughed but not sown; a fallow field; arable land, glebe; a field, a plain; a region, country; the world.*

Arx, arcis, p. (arceo), *any high place, heighth; a citadel, temple, palace; Heaven. Arx* may also be derived from ἄκρα, *the summit,* such being always fixed on for the citadel of a place.

Asbŏlus, i, m. (ἀσβόλη, *soot*), *Soot; Soot-black,* the name of a dog of Actæon.

Asellus, i, m. *a little ass.*

Aspĕr, a, um, adj. *rough, rugged, harsh; sour, tart; savage, cruel; troublesome; dangerous, formidable; arduous, hard to travel.*

Aspergo, ĭnis, f. *a besprinkling; spray.*

Aspĭcio, ĕre, exi, ctum, act. (ad, specio), *look to* or *upon, behold; look favorably upon; look up to, esteem, admire; view, examine.*

Aspīro and Adspīro, āre, āvi, ātum, a and n., (adspiro), *to breathe upon; favor, promote; inspire, infuse; aspire to.*

Assensus, ūs, m. (assentio), *assent, approval, mark of agreement.*

Assentio, īre, si, sum, act. (ad, sentio), *to assent, approve, agree, yield assent, subscribe.*

Assĕro, ĕre, ui, tum, act. (ad, sero), *to claim, assert, lay claim to; vindicate, maintain, defend.*

Assĭduus, a, um, adj. (assideo), *settled; constantly present,* or *in attendance; diligent, assiduous; constant, incessant, frequent.*

Assŏno, āre, ui, neut., (ad, sono), *to return sound for sound, reverberate, re-echo; respond.*

Assuētus, a, um, part. and adj. *accustomed, habituated, inured.*

Assūmo, ĕre, psi, tum, act. (ad, sumo), *to take to, take, assume, choose, adopt; claim.*

Assumptus, a, um, part. *taken, assumed.*

Astræă, æ, f. pr. n. *Astræa,* the goddess

of Justice, daughter of Jupiter and Themis, (Gr. Ἀστραία, wh. f. ἀστραῖος, *starry, bright.*)

Astrum, i, n. (ἄστρον), *a constellation; a star,* equivalent to ἄστηρ.

Astus, ûs, m. rarely used except in ablative, *guile, craft, subtlety, knavery.*

At, conj. adv. (ἀτάρ), *but, yet; at least, but yet; clad in black; foul, loathsome; sad, mournful.*

Atque, (at, que), conj. *and, as, than, but;* after contra, aliter, secus, magis, alius, &c., *than:* after æque, juxta, similis, par, &c., *as.*

Ater, tra, trum, adj. *black, sable, dusky.*

Athămāntĭs, ĭdis, f. *the daughter of Athamas, Helle.*

Athămās, antis, m. *Athamas,* king of Thessaly, son of Æolus, husband of Ino.

Athōs, or ō, gen., dat. and abl. o, acc. o or on, m. a mountain of Macedonia, now *Monte Santo.*

Atlāntĭădēs, æ, m. *a male descendant of Atlas; Mercury.*

Atlantĭdes, um, f. pl. *the daughter of Atlas,* sing. Atlantis.

Atlās, antis, m. a mountain of Africa, fabled to bear up the heavens; name of a king of Mauritania, father of the Pleiades and Hyades; name of a giant.

Atrium, i, n. (atrum, en fumo), *a court,* the inner hall of a Roman house, surrounded by covered galleries, and being the common sitting and eating room of the family.

Attĕnuātus, a, um, part. *thinned, lessened; thin, slender.*

Attĕnuo, āre, avi, atum, act. (ad, tenuo), *to thin, diminish, attenuate; to enfeeble.*

Attingo, ĕre, tĭgi, tactūm, act. (ad, tango), *to touch, touch on, approach, reach; to border on.*

Attollo, ĕre, attŭli, act. (ad, tollo), *to lift or raise up: elevate.*

Attŏnĭtus, a, um, part. (attono), *thunder-struck, amazed, astounded; rapt, divinely inspired; affrighted.*

Attŏno, āre, ui, ĭtum, act. (ad, tono), *to thunder-strike; to amaze, stupify; hurry away, astound.*

Attrăho, ĕre, xi, ctum, act. (ad, traho), *to draw, draw towards, attract: to drag.*

Attrītus, a, um, part. (attero), *worn; wasted away; abraded.*

Auctor, ōris, (augeo), *an increaser; author, creator, maker; founder, head; informant, instructor; adviser, instigator; owner.*

Auctus, a, um, (augeor), part. and adj. *increased, enlarged; advanced, promoted.*

Audācia, æ, f. (audax), *bravery, courage, boldness; audacity, presumption.*

Audax, ācis, adj. *bold, confident, resolute; audacious, desperate, presumptuous.*

Audens, tis, part. and adj. *bold, daring, adventurous, intrepid.*

Audĕo, ēre, sus sum, act. though often used absolutely, *to dare.*

Audio, īre, īvi, ītum, act. (αὐδή), *to hear, to listen to; to perceive, heed, understand; to obey.*

Audītus, a, um, part. (audior), *heard.*

Auferĕro, erre, abstŭli, ablātum, act. (ab, fero), *to carry or take away, to bear off, remove, draw away, tear off.*

Augeo, ēre, xi, ctum, act. (ἀυξω), *to increase, enlarge, exalt; to provide, adorn, dignify; to enrich, promote; to extol;* neut. *to grow.*

Augur, ŭris, m. and f. *a doomer, soothsayer, augur:* a Roman priest who foretold events by observation of birds.

Augŭrium, i, n. (augur), *a divining, foretelling, augury; surmise; presentiment; the art of augury; the interpretation of an omen.*

Augŭror, āri, dep. *to foretell; conjecture, forebode.*

Augustus, i. m. the imperial title of Octavius Cæsar and his successors; adj. *Augustan.*

Aula, æ, f. (αὐλή), *a court, hall; palace.*

Aulæum, i, n. *embroidered hangings, tapestry, a curtain:* frequently in plur. aulæa.

Aura, æ, f. (ἄω, αὔρα), *a breath of air; a gentle breeze, gale, wind, the air; a vapor.*

Aurātus, a, um, (auro), part. *golden, of gold; gilded; decked with gold; gold-colored.*

Aureus, a, um, adj. *golden, of gold; golden-colored; beautiful, resplendent; excellent.*

Aurīga, æ, m. and f. *charioteer, director:* fig. *a pilot* of a ship, (fr. obsolete aurea, *a bridle,* and ago.)

Auris, is, f. *an ear.*

Aurōra, æ, f. *the morning, the dawn; the east:* (aurea hora? or αὐριος ὥρα). In fable, Aurora, the daughter of Hyperion, wife of Tithonus, and mother of Memnon.

Aurum, i, n. *gold; any thing made of gold; lustre, splendor; gold-color.*

Auster, tri, m. *the south wind; the south.*

Austrālis, e, adj. *southern.*

Ausum, i, n. *a daring,* or *adventuring, enterprise.*

Ausus, a, um, part. (audeo), *having dared; undertaken, attempted.*

Aut, conj. *or; or else; either.*

Autem, conj. *but, yet, however; also, moreover.*

Autŏnŏēĭus, a, um, *belonging to Autonoë.* A. heros, i. e. Actæon.

Autŏnŏë, ēs, f. pr. n. daughter of Cadmus, mother of Actæon.

Autumnus, a, um. adj. *autumnal:* subs. us, i, m. *autumn.*

Auxĭliāris, e, adj. *contributing aid; auxiliary.*

Auxĭlium, i, n. (augeo), *aid, assistance; a remedy, resource.*

Avārus, a um, adj. *avaricious, covetous, greedy; sordid.*

Avello, ĕre, li and vulsi, act. *to pull away, tear off.*

Avēna, æ, f. *a straw; a species of bearded grass, oats; a reed* used for *a pipe.*

Avens, entis, part. (aveo), *desiring, earnestly wishing.*

Aversātus, a, um, part. (aversor), *having shunned, refused, abhorred.*
Aversus, a, um, part. (averto), and adj. *turned away; averse.*
Averto, ĕre, i, sum, act. *to turn away, avert, withdraw; to remove; change, turn; to alienate, estrange; to put to flight.*
Avĭdus, a, um, (aveo), adj. *eager, desirous; greedy, hungry, voracious; covetous, avaricious.*
Avis, is, f. *a bird:* a. Junonia, *a peacock:* a. devia, *the owl:* a. fluminea, *the swan.*
Avītus, a, um, adj. (avus), *ancestral.*
Avius, a, um, adj. (a, via), *far from the road; remote; lonely.*
Avulsus, a, um, part. (avellor), *torn away.*
Avus, i, m. *a grandfather; an ancestor.*
Axis, is, m. (ἄξων), *an axletree; a car* or *chariot; the axis of the globe; pole of the earth; clime; the whole heaven.*

B.

Bābȳlōnius, a, um, adj. *Babylonian, of Babylon.*
Baccha, æ, f. (Bacchus), *a priestess of Bacchus, a woman engaged in his rites.*
Bacchans, tis, part. *raving:* pl. *votaries of Bacchus, a Bacchant.*
Bacchēĭus, a, um, *of Bacchus; of the Bacchants.*
Bacchĭus, a, um, *of Bacchus.*
Bacchus, i, m. *Bacchus,* son of Jupiter and Semele, god of wine: fig. *the vine; wine.*
Bacŭlus, i, m. (βάκτρον), *a staff, stick, baton; a sceptre.*
Bālæna, æ, f. (φάλαινα), *a whale;* according to some, *the grampus.*
Bălĕārĭcus, a, um, *belonging to the Balearic islands, Balearean.*
Barba, æ, f. *a beard.*
Beātus, a, um, part. (beo), *blessed, happy; opulent; precious; making happy, charming; consummate, perfect; dead, departed.*
Bēlĭdes, æ, m. *male descendants of Belus, Belides.*
Bēlis, ĭdos, f. *a female descendant of Belus.*
Bellĭcus, a, um, adj. *of* or *belonging to war; fierce in war.*
Bellĭger, a, um, adj. (bellum, gero), *war-bearing, warlike, martial.*
Bellua, æ, f. *a great beast* or *fish; a monster; a brute.*
Bellum, i, n. *war; battle, fight.*
Bĕnĕ, adv. (benus for bonus), melius, optime, *well; successfully, happily, honorably,* &c.
Bĕrŏē, es, f. pr. n. nurse of Semele.
Bĭbo, ĕre, ĭbi, ĭbĭtum, act. *to drink; absorb, imbibe, soak up.*
Bĭbŭlus, a, um, adj. (bibo), *drinking in, absorbing moisture; bibulous.*
Bĭformis, e, adj. (bis, forma), *double-formed, double-shaped.*
Biforis, e, adj. (bis, foris), *having two folds or leaves; double-folding.*
Bĭjŭgus, a, um, adj. (bis, jugum), *double-yoked* or *coupled, drawn by two horses.*
Bĭmāter, ātris, adj. (bis, mater), *having two mothers.*
Bīni, æ, plur. (binus, a, um, sing.) *two by two; two* or *double.*
Bĭpennĭfer, a, um, adj. (bipennis, *double-edged axe,* and fero), *axe-bearing.*
Bis, adv. *twice; on two occasions.*
Blandīmentum, i, n. (blandior), *a flattering, soothing, blandishment, allurement.*
Blandior, īri, ītus, dep. *to flatter, sooth, fawn upon, caress, wheedle.*
Blandĭtia, æ, f. *flattering, fawning, caressing; a compliment, flattery.*
Blandus, a, um, adj. *courteous, bland; fawning, bewitching, caressing; gentle, soft, fair, mild.*
Bœōtĭa, æ, f. pr. n. *Bœotia,* a country in Greece Proper, whose principal city is Thebes.
Bœōtius, a, um, adj. *Bœotian, of Bœotia.*
Bŏnum, i, n. *a good, a blessing:* Bona, ōrum, *goods, effects, property.*
Bŏnus, a, um, adj. *good:* equivalent to Gr. ἀγαθός, *good of its kind.*
Bŏreas, æ, m. *the north wind, Aquilo:* properly, *the north-north-east wind.*
Bos, bŏvis, m. and f. *an ox. a bull, a cow.*
Brāchium, i, n. (βραχίων), *the forearm* from hand to elbow; *the arm; the foreleg* of an animal: fig. *arm* or *branch* of a tree, of the sea, &c. &c.
Brĕvis, e, adj. *short, small, narrow; brief, of short duration, transitory.*
Brōmius, i, m. *a surname of Bacchus.*
Buccĭna, æ, f. (bucca), *a horn; a trumpet; the shell of the Triton.*
Bustum, i, n. (buro, from uro, *to burn*), *place of corpse-burning; the act of burning; the corpse; a tomb.*
Buxus, i, f. πύξος, *the boxtree, box, the wood of the boxtree; a flute.*

C.

Căcūmen, (acumen?) ĭnis, n. *peak, top, summit; extremity.*
Căcūmĭno, āre, āvi, ātum, a. *to make pointed or sharp.*
Cādmēĭs, ĭdis, f. *Cadmean;* C. arcem, Thebes; *a daughter* or *descendant of Cadmus,* Semele.
Cādmŭs, i, m. pr. n. father of Semele, &c., son of Agenor, founder of Thebes.
Cădo, ĕre, cĕcĭdi, cāsum, n. *to fall; to die; to set,* (of the sun); *fail; to fall, fall out.*
Cādūcĭfĕr, (caduceus, fero), eri, m. *bearing the caduceus* of Mercury.
Cæcŭs, or Cœcŭs, a, um, adj. *blind; dark, obscure; secret, unseen; rash, headstrong.*
Cædēs, (cædo), is, f. *a cutting down; blow, slaughter, murder;* poet. *blood, gore.*
Cædo, ĕre, cecīdi, cæsum, a. *to cut down; strike; slay, destroy.*
Cælātus, a, um, (cælo), part. *carved in relief, embossed; embroidered.*
Cælēstĭs, (cælum), e, adj. *of heaven, celestial; excellent, surpassing, godlike.*

Cælĭcŏlæ, ārum. (cælum, colo), m. *inhabitants of heaven, celestials, deities.*

Cælo, āre, āvi, ātum, a. *to carve, grave in relief, emboss; embroider.*

Cælum, or Cœlum, (κοῖλον), i, n. *the sky, the heavens; the ether; climate, region.*

Cærŭlŭs, a, um, adj.; Cærŭlĕus, a, um, adj. (cælum?) *cærulean, blue; water-green, aquatic; black, dark.*

Cæsărĕus, a, um, adj. *of Cæsar, Cæsarean; imperial.*

Cæsărĭes, ēi, (cædo), f. *the hair* (of the head or beard).

Cæsus, a, um, part. (cædo), *cut, struck; slain.*

Cætĕr, and Cētĕrus, a, um, (ἕτερος), adj. never used in nom. sing., *the other, the rest.*

Cāĭcŭs, i, m. a river of Mysia.

Cālămŭs, i, m. *a stalk; reed; pipe,* (κάλαμος).

Călăthŭs, (κάλαθος), i, m. *a lily-shaped basket, a basket; the calix of a flower.*

Cālcātŭs, a, um, part. (calco), *trodden, trampled, pressed by the feet.*

Cālco, āre, āvi, ātum, (calx), a. *to tread, trample on* or *under foot; walk.*

Călĕo, ēre, ui, n. *to be warm* or *hot, to be inflamed; to be eager.*

Călĕsco, (caleo), ĕre, ui, n. *to grow hot* or *warm, to be kindled, inflamed.*

Călĭdŭs, (caleo), a, um, adj. *warm, hot;* fig. *rash, spirited, bold; quick, prompt.*

Cālīgo, ĭnis, f. *a mist; gloom, darkness.*

Căllĭdus, a, um, adj. *skilful, shrewd: cunning, sly, deceitful.*

Călŏr, (caleo), ōris, m. *warmth, heat; ardor, impetuosity.*

Cāmpŭs, i, m. *level surface; plain, field; land, territory.*

Cănăcē, ēs, f. pr. n. *Canace,* the daughter of Æolus; the name of a dog.

Cāncĕr, cri and is, m. *the crab; the crab,* (a constellation); *the cancer.*

Cāndĕo, (cando, κάω for καίω), ēre, ui, n. *to glow, burn; shine, be bright; to be shining white.*

Cāndēsco, (candeo), ĕre, ui, n. *to glow, be white hot, become incandescent.*

Cāndĭdŭs, (candeo), a, um, adj. *shining white, clear, serene; snow-white; clad in white; beautiful; candid; prosperous.*

Cāndŏr, ōris, m. *glow; brightness; whiteness; fairness; frankness, candor; innocence.*

Cāneo, ēre, ui, n. (cānus, *white*), *to be* or *become white; to be hoary.*

Cănĭs, is, m. and f. *a dog:* also the constellations C. major and C. minor.

Cānĭtĭēs, ēi, *whiteness; grayness, old age.*

Cannă, æ, f. *a cane* or *reed; pipe, flute.*

Căno, ĕre, cĕcĭni, cantum, n. and a. N. *to sing; to sound, to play, to blow.* A. *to celebrate in song* or *verse; to chant; rehearse a charm; prophesy.*

Cănōrus, a, um, (canor, *melody*), *singing; sounding well, melodious, sonorous:* c. turba, *choir of singers.*

Cantus, ūs, m. (cano), *the act of singing; song; tone, melody; verse, poetry; magic song, spell, incantation.*

Cānus, a, um, adj. *white, hoar; gray, ash-gray, whitish gray:* pl. *gray* (hairs).

Căpax, ācis, (capio), adj. *capable of receiving* or *holding much, roomy, wide, capacious; comprehensive.*

Căpella, æ, f. dimin. *a young goat, a kid;* also the name of a star in Auriga.

Căpillus, i, m. *a hair; the hair of the head; the hair,* (including the beard).

Căpĭo, ĕre, cēpi, captum, a. *to contain, hold; to take, seize, catch, lay hold of; to receive, obtain; to capture; to captivate; to enjoy, feel; to choose.*

Căpĭtōlĭum, ii, n. (caput), *the Capitol,* on the Tarpeian Mount, in Rome: in pl. ia.

Căprĕa, æ, f. (capra), *a roe, deer, gazelle.*

Captātus, a, um, part. (captor), *caught at, caught, aimed at, sought; taken.*

Captīvus, a, um, (capio), *taken, captured, captive, caught; captivated.*

Captus, a, um, (capio), part. *taken,* &c. See Capio.

Căpŭt, ĭtis, n. *the head* (of men or animals); *a man, a person; highest part; principal thing* or *person; mouth of a river; source, origin:* often for vita, *life.*

Cārcĕr, ĕris, m. *a prison; a barrier* or *starting-place* in a race.

Cārdo, ĭnis, m. *a hinge:* c. vertere, *to open the door.*

Cărĕo, ēre, ŭi, ĭtum, n. *to be without, free from, to want; to be absent from; to miss.*

Cārīna, æ, f. *the bottom of a ship, keel; a ship,* (probably from καρῶ, fut. of κείρω, *to cut*).

Cārmĕn, ĭnis, n. *a song; a sound; a poem, composition in verse; inscription; prophecy; incantation, magic form.*

Căro, carnis, f. *flesh, meat:* (applied to animals and vegetables, but primarily the former).

Cārpo, ĕre, psi, ptum, a. *to gather, to pluck off, pluck, tear off, snatch, cut off; to cull, select; to carp, blame; to calumniate.*

Cārus, a, um, adj. *dear, precious, costly; beloved.*

Cassĭŏpe, ēs, f. pr. n. *Cassiope,* mother of Andromeda, placed among the stars.

Castălĭus, a, um, *belonging to the fount Castalia, Castalian.*

Cāstŭs, a, um, adj. *pure, spotless, chaste, innocent; faithful, constant, honest; inviolate.*

Cāsus, ūs, m. (cado), *a falling, fall; fortuitous occurrence, fortune, misfortune; opportunity, event; hazard, risk.*

Cātēna, æ, f. *a chain, bonds.*

Caucăsĭus, a, um, adj. *belonging to Caucasus, Caucasian.*

Caucăsus, i, m. *mount Caucasus,* in Asia, between the Euxine and Caspian seas.

Cauda, æ, f. *a tail.*

Causa, æ, f. *cause, reason, ground; a cause, suit* or *process at law; pretext, ex-*

cuse, motive, opportunity; matter, concern, object; party principle or *measure.*

Cautes, is, f. *a rugged, sharp rock, crag, cliff.*

Cautus, a, um, part. (caveo), *legally secured; secure, safe; cautious, wary, prudent; sly, cunning.*

Caveo, ēre, cāvi, cautum, n. and a. *to be on one's guard, be cautious, beware, shun.*

Cāvo, āre, āvi, ātum, a. *to hollow out; penetrate, pierce.*

Cāvus, a, um, adj. *hollow, hollowed; arched, vaulted.*

Caÿster, and Caystrus, i, m. a river in Ionia and Lydia.

Cecrops, ŏpis, m. *Cecrops,* the founder and most ancient king of Athens.

Cēdo, ĕre, cessi, cessum, n. and a. *to give way, withdraw, retire, yield the palm to; submit one's self.*

Cĕlĕbĕr, bris, bre, adj. (κέλω), *frequented; renowned, famous.*

Celebro, āre, āvi, ātum, a. *to frequent, to crowd; to be overgrown with; to celebrate, solemnize; to take in hand, perform; to establish; to extol, render famous.*

Cĕlĕr, ĕris, e, adj. *swift, quick, fleet.*

Cēlo, āre, āvi, ātum, a. *to hide, conceal.*

Celsus, a, um, adj. (cello), *lofty, high, erect, stately; haughty, proud; noble, exalted.*

Censeo, ēre, ui, um, a. *to think, presume, be of opinion; to advise, recommend; to ordain.*

Centaurus, i, m. (κεντέω and ταῦρος), *a Centaur,* a fabulous being, half horse and half man, living in Thessaly.

Centĭmănus, a, um, adj. (centum, manus), poet. word, *hundred-handed.*

Centum, adj. indec. pl. (ἑκατόν), *a hundred.*

Cephēĭŭs, a, um, adj. *of Cepheus.*

Cephēnus, a, um, *of Cepheus,* frequenting his court.

Cēpheus, ĕi or eos, m. pr. n. (dissyllable), *Cepheus,* son of Agenor, husband of Cassiope, and king of Æthiopia.

Cēphīsŭs, and os, i, m. pr. n. *Cephisus,* a river of Bœotia, now Mauro Nero.

Cēphīsĭs, idis, adj. fem. *of the Cephisus.*

Cēphīsĭŭs, a, um, *of the Cephisus:* appl. to Narcissus.

Cēra, æ, f. (κηρός), *wax; waxen busts; tablets; any waxy, clammy substance.*

Cerbĕrĕus, a, um, adj. *of Cerberus.*

Cērbĕrŭs, i, m. pr. n. the three-headed dog of hell, *Cerberus.*

Cĕrĕālis, e, adj. f. *Ceres; of grain; relating to corn.*

Cĕrēs, ĕris, f. pr. n. *Ceres,* daughter of Saturn, inventress of agriculture, goddess of corn: fig. *corn* or *grain, bread.*

Cērno, ĕre, crēvi, crētum, (fr. κρίνω), a. *to sift; to distinguish, judge, decide, decree; to contend, fight; to see, discern; to comprehend.*

Cērtāmĕn, ĭnis, (certo), n. *a contest, strife, debate; a game, exercise; an engagement, battle.*

Cērtātim, (certo), adv. *emulously; earnestly, eagerly.*

Cērte, (certus), adv. *surely, certainly; at least, at all events.*

Cērtŭs, (for cretus from cerno), a, um, adj. *determined; established; certain, trustworthy; having certain knowledge, sure; tried, faithful; open, evident.*

Cērvă, (cervus), æ, f. *a hind, doe; a deer* in general.

Cērvīx, īcis, f. *the hinder part of the neck; the neck.*

Cērvŭs, i, m. *a stag:* cervi meant also *forked stakes, chevaux de frise.*

Cespĕs or Cæspes, (cæsus), ĭtis, m. *a turf* or *sod; ground covered with grass; a country.*

Cesso, āre, āvi, ātum, n. *to cease, to leave off, to pause, to be tardy; to rest.*

Ceu, adv. *as, as it were, like as; as if.*

Chăŏs, i, n. (Gr. χάος), *a vast void, chaos:* as a god, *Chaos,* son of Erebus and Nox.

Chăriclo, ūs, f. pr. n. *Chariclo,* a nymph who bore Ocyroe to the centaur Chiron.

Chīron, ōnis, m. pr. n. *Chiron,* a centaur, son of Saturn and Phillyra, celebrated for medical skill.

Chlămys, ydis, f. (Gr. χλαμύς), *a Grecian military cloak, a wide woollen cloak for men,* of purple embroidered, *war-mantle,* or *mantle of state.*

Chŏrus, i, m. (Gr. χόρος), *circle-dance, chorus, choir.*

Chrȳsŏlīthus, i, m. and f. (χρύσος, λίθος), *chrysolite; topaz of a golden color.*

Cĭbus, i, m. *food; nutriment, aliment.*

Cĭcūta, æ, f. *hemlock, a poisonous plant;* also *a pipe* made of its stalk.

Cĭlix, ĭcis, *Cilician; belonging to Cilicia,* in Asia Minor, now Karamania.

Cinctus, a, um, part. (cingo), *girdled, girt.*

Cingens, entis, part. (cingo), *girdling.*

Cingo, ĕre, nxi, nctum, act. *to make a ring about, girdle, gird; to crown; surround, encompass, embrace, confine; envelop.*

Cĭnis, ĕris, m. (Gr. κόνις), *ashes, embers, cinders.*

Circa, adv. and prep. with acc. for circum, *about, round about, around; concerning,* [both of time and place].

Circe, ēs and a, æ, f. pr. n. *Circe,* a sea-nymph, daughter of Phœbus and Perse.

Circĭno, āre, āvi, ātum, (circinus), act. *to make* or *put in a circular form:* easdem c. auras, *flies in a circle.*

Cīrcuĕo and Cīrcŭmĕo, īre, īvi and ii, ĭtum, irreg. n. and a. *to go round* or *about; to surround, encompass.*

Cīrcŭĭtus, ūs, m. (circumeo), *a going round; circuit, revolution; circumference; a circuitous route.*

Circum, adv. and prep. with acc. *round about, around, about; near,* [of number and place].

Circumdo, āre, dĕdi, dătum, a. *to lay* or *put round; surround, encompass, invest.*

Cīrcūmfĕro, re, tŭli, lātum, a. *to carry round* or *about; to roll round.*

Circumfluo, (circum and fluo), ĕre, uxi, n. and a. *to flow round* or *about; to flock together; to abound.*

Circumfluus, a, um, adj. *flowing round, circumfluent; washed round.*

Circumfundo, ĕre, ūdi, fūsum, a. *to pour around, sprinkle about, circumfuse; to surround, encompass:* passive, *to flock* or *meet together, to collect.*

Circumlītus, a, um, part. fr. circumlino, *smeared, anointed, surrounded.*

Circumsŏnus, a, um, adj. *sounding round about; barking around.*

Circumspĭcio, ĕre, spexi, spectum, n. and a. *to look around; to take heed, consider, weigh one's self.*

Circumsto, āre, stĕti, n. and a. *to stand* or *place round; to beset, surround.*

Circumtŏno, āre, ui, a. *to thunder round, cause to reverberate.*

Cista, æ, f. (Gr. κιστη), *a chest, box, coffer:* especially, a box containing certain sacred things used in the rites of Ceres and Bacchus.

Cithæron, ōnis, m. pr. n. *Cithæron*, a mount in Bœotia, sacred to Bacchus and the Muses.

Cithăra, æ, f. (κιθάρα), *a lute, guitar.*

Cito, (citus), adv. comp. citius, super. citissime, *quickly, ropidly, shortly.*

Citrā, adv. and prep. with acc. *on this side*, that is, the side nearest the speaker or writer; in Roman authors, to be understood, unless otherwise limited, of the side nearest to Rome.

Citus, a, um, (cieo), adj. *swift, speedy, rapid, quick, ready.*

Civīlis, is, e, adj. (civis), *civil, belonging to a citizen.*

Clādes, is, f. *loss, injury; slaughter, overthrow, destruction; death.*

Clāmo, āre, āvi, ātum, n. and a. *to cry, halloo, shout aloud:* fig. *declare openly, proclaim; to call loudly upon.*

Clāmor, ōris, m. (clamo), *a loud cry, shout; clamor; loud applause, any loud noise.*

Clangor, ōris, m. (clango), *loud sound*, especially of a trumpet; *blast, shrill noise; the cry of beasts and birds*, as the barking of dogs; screaming of eagles, cackling of geese, &c.

Clāros, i, f. *Claros*, a city in Ionia, near Colophon, where Apollo had a celebrated temple.

Clārus, a, um, adj. *clear, bright; loud, distinct; manifest; famous.*

Claudo, ĕre, si, sum, a. (κλείς, *clavis*), *to shut, to close; enclose; hem in, cut off; conclude; prevent.*

Clausus, a, um, part. (claudo), *shut, closed; surrounded; concluded*, &c.

Clўmĕne, ēs, f. pr. n. *Clymene*, wife of the Æthiopian king Merops, and mother of Phæthon, by Phœbus.

Clўmĕnēius, a, um, (Clymene), *relating to, of Clymene:* C. proles *Phœthon.*

Clўpĕātus, a, um, part. (clypeo), *shielded, armed with a shield.*

Clўpĕus, i, (or Clip), m. *a round shield; that which is round like a shield, a disk.* The *clypeus* was properly round, and made of brass: the *scutum*, an oblong square, and of wood covered with hide.

Cŏactus, a, um, part. (cogo).

Cōctĭlis, e, (coquo), adj. *baked; made of bricks* or *tiles.*

Cœlestis, is, e, adj. (cœlum), *celestial, heavenly.*

Cœlĭcŏlæ, ārum, m. (cœlum, colo), *the inhabitants of heaven, celestials, gods.*

Cœlum, or Cælum, i, n. (κοῖλον, or from Syr. Co-el, *house of God*), *the sky, heaven.*

Cŏĕo, īre, īvi, ĭtum, n. and a. *to come together, assemble, meet, collect, resort; to engoge.*

Cœnum, i, n. (cunio), *filth, dirt, mire.*

Cœpĭo, cœpĕre, cœpi, cœptum, a. and n. *to begin:* [an old verb, found in Plautus, and the elder Cato, to which properly belongs the *def. v.* cœpi, which has the preterit tenses, and the participles in *rus* and *tus*].

Cœptum, i, n. (cœpi), *a beginning, an undertaking, an attempt.*

Cœptus, a, um, part. (cœpio), or, as usually given by lexicographers, from *def. v.* cœpi.

Cŏercĕo, ēre, ŭi, ĭtum, a. (con, arceo), *to encompass, embrace; keep in; restrain, repress, coerce, curb.*

Cœtus, ūs, m. (for coitus, from cœo), *a connection, conjunction, assemblage; union, uniting; on assembly.*

Cōgĭto, āre, āvi, ātum, a. and n. (con, agito), *to revolve, think on; ponder; purpose, design.*

Cognātus, a, um, part. (con, nascor), *generated along with, connate; related by blood, akin, closely allied.*

Cognĭtus, a, um, part. (cognosco), *ascertained, known, proved, tried, investigated.*

Cognosco, ĕre, gnōvi, gnĭtum. a. *to examine; investigate; know, take cognisance of; to recognise.*

Cōgo, cogĕre, cōēgi, cŏactum, a. *to drive* or *bring together, collect; to force, compel, use coercion.*

Cŏhærĕo, ēre, hæsi, hæsum, n. *to stick together; to be close to, adhere to.*

Collapsus, a, um, part. fr. collabor, *falling together, falling down, fainting.*

Collectus, a, um, part. (colligo).

Collĭgo, ĕre, ēgi, ectum, a. *to gather together, to collect; to obtain, procure.*

Collis, is, m. *a height, a hill, rising ground, easy ascent.*

Collŏco, āre, āvi, ātum, a. *to ploce, set, lay a thing in its place; to set up, erect; to arrange:* also, *to give in marrioge.*

Collūceo, ēre, uxi, n. *to shine together, glow, shine with a strong light.*

Collum, i, n. *the neck.*

Cŏlo, ĕre, ŭi, ultum, a. *to bestow care on, attend to, cultivate; to till; to dress, adorn; to respect, venerate, worship.*

Cŏlōnus, i, m. (colo), *a cultivator, tiller, farmer; inhabitant; colonist.*
Cŏlor, ōris, m. *color, hue, tint, complexion;* fig. *appearance, manner; pretext.*
Cŏlŭbra, æ, f. *a female snake, a serpent.*
Cŏlumba, æ, f. *a female dove:* the dove was sacred to Venus.
Cŏlumna, æ, f. (cello), *a pillar, a column.*
Cŏlus, i, and ūs, f. *a distaff.*
Cŏma, æ, f. (κόμη), *the hair of the head,* particularly when long and flowing; *tuft; herbage, foliage; rays of light.*
Cŏmes, ĭtis, c. (con and meo), *a companion, associate, attendant.*
Cōmĭnŭs, or Commĭnus, (con and manus), *nigh at hand, hand to hand, closely.*
Cŏmĭtātus, us, m. (comes), *company of attendants; train, retinue, host.*
Cŏmĭtor, āri, ātus, sum. dep. *to accompany, attend, go along with, follow.*
Commentus, a, um, part. fr. commĭniscor, *devised, feigned, imagined.*
Commissum, i, n. (committo), *a thing entrusted, a secret; a transgression, offence.*
Cōmmīssŭs, a, um, part. fr. committo, *set together, joined, united; committed.*
Commūnis, is, e, adj. *common* to two, to several, or to all; *general, universal, joint, belonging to the public.*
Cōmo, ĕre, psi, ptum, a. *to arrange, adorn, put* (the hair especially) *in order.*
Compāges, is, and Compāgo, ĭnis, f. *a joining together, conjunction; a joint, commissure.*
Compello, āre, āvi, ātum, *to accost, address; to chide, blame, rebuke; to arraign.*
Compello, ĕre, ŭli, ulsum, a. *to drive together somewhere, to assemble, collect; to drive, compel, constrain.*
Compendĭum, ii, n. (compendo), *saving, gain by saving; a shortening, an abridgment.*
Compesco, ĕre, ui, a. (compes), *to hold in a narrow space, confine, curb, contract; lop off; repress.*
Complector, ti, xus, dep. (con and plecto, *twine*), *to comprise, grasp, hold, encircle, comprehend, contain; to clasp, embrace; to favor, cherish, love, fondle; to take hold of, seize.*
Complĕo, ēre, ēvi, ētum, *to fill, fill up, make full; to complete, fulfil, perfect, finish.*
Complexus, a, um, part. fr. complector.
Complexŭs, ūs, m. (complector), *an encircling, compassing; compass, circumference; an embrace, embracing.*
Compōno, ĕre, pŏsŭi, pŏsĭtum, a. *to lay, place, set,* or *bring together; to arrange; to erect, adorn; to compare; to compose.*
Comprĭmo, ĕre, essi, essum, a. (premo), *to press, crowd together, compress; check, restrain, repress; to silence, to still, to hush.*
Cōnāmen, ĭnis, n. (conor), *effort, attempt.*
Conātus, a, um, part. fr. conor.
Cōnātus, ūs, m. (conor), *effort, attempt, exertion.*
Concăvo, āre, āvi, a. (concavus), *to hollow out; to bend, bow.*
Concăvus, a, um, *completely hollow, hollowed, concave; arched, bent:* poet. *gushing out.*
Concēdo, ĕre, cessi, cessum, n. and a. (con and cedo), *to go from one's place; to yield, retire, withdraw, give place; to go, repair, depart; to assent to; to give up; to concede, grant.*
Concha, æ, f. (κόγχη), *a shell-fish, muscle, cockle; the pearl oyster; a shell, convoluted shell, horn of Tritons; any hollow vessel of similar shape.*
Concĭlĭum, ii, n. (concieo, or according to Festus, from con, calo, *to call together*), *a coming together, union, congress, a council; a place of meeting.*
Concĭpĭo, pĕre, cēpi, ceptum, a. (capio), *to take together, bring together; to seize upon, grasp; to conceive, to imagine; to receive, contract, catch; to conceive in the womb; to meditate on, aspire to.*
Concĭtus, a, um, part. fr. concieo, *quick, swift.*
Conclāmo, āre, āvi, ātum, n. and a. *to cry together; to cry aloud, cry out; call together, summon with a loud voice; to loudly and repeatedly invoke; exclaim, proclaim.*
Concordo, (concors), āre, āvi, ātum, n. and a. *to agree, to concord, be in unison, to harmonize.*
Concors, dis, (con and cor), *with one mind, unanimous, agreeing, harmonious.*
Concrētus, a, um, part. fr. concresco, *grown together, condensed, thick, curdled:* c. dolor, *tearless.*
Concŭbĭtus, ūs, m. (concubo), *a being together, copulation; embrace.*
Concussus, a, um, part. fr. concutio, *shaken, agitated,* &c.
Concŭtĭo, ĕre, ussi, ussum, a. (quatio), *to shake, agitate, move violently, trouble:* fig. *to terrify; to disquiet, distract; to injure, weaken, break down, ruin.*
Condĭtus, a, um, part. fr. condo, *stored, laid up; hidden; composed,* &c. See Condo.
Condĭtor, ōris, m. (condo), *a putter together, founder, author, maker, inventor, composer, builder.*
Condo, ĕre, dĭdi, ĭtum, act. (con, do), *to bring together; to lay up; hide, bury; to complete, bring to an end; to construct, found, establish.*
Condūco, ĕre, xi, ctum, a. (con, dūco), *to conduct, bring together; to assemble, collect.*
Conductus, a, um, part. fr. conduco, *brought together, drawn together; collected; hired.*
Confĕro, erre, tŭli, collātum, (con and fero), a. irreg. *to bring, carry, place* or *lay together; to collect, gather; to contribute, pay; to unite, join; to compare; to bring on, cause, promote; to confer, give, bestow; to confer, consult; to apply, convert to; to transform.*
Confessus, a, um, part. fr. confiteor.
Confĭnis, is, e, adj. (con and finis), *bordering on another, adjoining, contiguous.*

Conf ĭtĕor, ēri, fessus, v. a. (fateor), *to confess, avow, acknowledge, admit, own; to show, manifest, indicate.*

Confrĕmo, ĕre, ui, ĭtum, v. r. (con and fremo), *to make a noise together; to roar, murmur, resound strongly* or *loudly.*

Confundo, ĕre, ūdi, ūsum, v. a. *to pour together, mingle, mix; to confuse:* fig. *to unite, mingle, mix,* in good or bad sense; *to disturb, confound, terrify, perplex.*

Conf ūsus, a, um, part. fr. confundo.

Congĕrĭes, ēi, f. (congero), *a heap, pile, mass, hoard.*

Congestus, a, um, part. fr. congero, *brought together, accumulated, heaped, gathered together, piled on one another.*

Conjectus, a, um, part. fr. conjicio, *thrown together, thrown, cast, flung, thrust, driven, placed, lodged.*

Conjŭgĭum, ii, n. (conjugo), *a joining together, union, marriage.*

Conjux, ŭgis, c. *a spouse; a mate:* (conjunx fr. con, jungo).

Connūbĭum, ii, n. (nubo), *espousal, marriage.*

Cōnor, āri, ātus sum, v. a. *to attempt, undertake, make effort, strive.*

Conscendo, ĕre, di, sum, v. a. and n. (scando), *to climb* or *go up, mount, ascend:* c. navem, *to embark:* c. æquor, *to embark upon,* Virg.

Conscĭus, a, um, (scio), adj. *conscious, privy to, witness of:* subst. *accessory.*

Consĕquor, qui, sĕcūtus, v. a. and n. *to follow after, succeed, ensue; to result; to strive to attain; to pursue.*

Consīdo, ēre, ēdi, essum, (con and sido, *to light*), v. n. *to seat ourselves, to sit together; to meet, hold a meeting; to light, settle, take up one's abode, pitch a camp, encamp; to stop, delay; to fall, fall in, sink.*

Consĭlĭum, ii, n. (consulo), *common counsel, consultation, deliberation; counsel, advice; design, plan; determination, resolve; a council, council of war.*

Consisto, ĕre, stĭti, stĭtum, v. n. and a. *to place one's self with; to stand, stand still, stop, make a stand, stand fast; to take a post; to withstand; to consist, exist.*

Consĭtor, ōris, m. (consero), *a sower, a planter.*

Consĭtus, a, um, part. f. consero, *sown, planted:* Cōnsĕro, rĕre, sēvi, sĭtum.

Consōlor, āri, ātus, *to console, comfort, solace; to alleviate, lighten, compensate; to encourage, inspirit.*

Consors, sortis, adj. *sharing, partaking of:* as subs. *partner.*

Conspectior, comp. of conspectus, *visible; striking, remarkable, conspicuous.*

Conspectus, a, um, part. fr. conspicio, as adj. *visible; conspicuous, remarkable.* See Conspicio.

Conspectus, ūs, m. (conspicio), *a seeing, looking, sight, view.*

Conspĭcio, ĕre, exi, ctum, a. (con, specio), *to see, behold, look at, observe, discern.*

Consterno, āre, āvi, ātum, a. (con, sterno), *to affright, alarm, terrify, amaze, throw into confusion.*

Consuētus, a, um, part. and adj. (consuesco), *accustomed, wont; usual, ordinary.*

Consultus, a, um, (part. of consuesco, *to accustom one's self*), as adj. *accustomed, wont, habituated:* also, *wonted, usual.*

Consŭlo, ĕre, ui, tum, n. and a. *to consult, deliberate, take counsel, reflect, consider.*

Consultus, a, um, part. of consulo, as adj. *practised, experienced, skilful.*

Cōnsūmo, ĕre, psi, ptum, a. (çon, sumo), *to take together, take at once; devour, consume; to wear away; to use up, spend.*

Contactus, ūs, m. (contingo), *a touching, touch, contact; contagion.*

Contemno, ĕre, empsi, emptum, a. (con, temno), *to hold of no account, slight, despise, hold of no worth* or *consequence; to think meanly of.*

Contemptor, ōris, m. (contemno), *one who contemns, a despiser, scorner, scoffer at.*

Contemptrix, ĭcis, f. (fr. contemptor), *one that despises, a contemner.*

Contemptus, ūs, m. (contemno), *contempt, scorn, disdain, derision.*

Contemptus, a, um, part. of contemno, and adj. *despised, scorned, contemptible, despicable.*

Contendo, ĕre, di, tum, a. and n. (con, tendo), *to stretch, strain; exert, employ; struggle, endeavor, to strive earnestly for, solicit; to compare, contrast; to draw together, to tighten; to hasten, speed; to contend, fight, dispute.*

Contentus, a, um, part. fr. contineo, adj. *content, satisfied.*

Conterminus, a, um, adj. (con and terminus, *a limit*), *bordering on, adjoining, conterminous.*

Contingo, ĕre, ĭgi, tactum, a. and n. (con, tango), *to touch, arrive at, reach; to affect, infect with; to strike:* also, *to dip, anoint, moisten.* Intrans. *to happen, turn out, to fall to.*

Contra, adv. *against, in opposition, on the contrary; otherwise; on the other hand, in twain; opposite to:* prep. with acc. *against, contrary to, in opposition to; opposite to, over against.*

Contractus, a, um, part. of contraho, adj. *contracted, narrow, weak.*

Contrăho, ĕre, xi, ctum, (con, traho), a. *to draw together, unite together, collect; to contract; to enter into, engage, incur; to draw in, to abridge, curtail.*

Contrărius, a, um, (contra), *opposite, over against; contrary, at variance with.*

Cōnus, i, m. (κῶνος), *cone, the apex of the helmet, the conical part where the crest is inserted.*

Convĕnio, īre, ēni, ntum, n. and a. (con, venio), *to come together, meet, assemble, flock; to go to one, visit: to agree, harmonize, correspond.*

Conversus, a, um, part. fr. converto, *turned about, whirled about; changed, transformed.*

Converto, ĕre, ti, sum, a. (con, verto), *to turn* or *whirl about; to change, transform, convert.*

Convexus, a, um, adj. (con, vehor), *convex, vaulted, arched:* sometimes used for *concavus.*

Convīcium, ii, n. (con, vox), *a united noise from several sounds; loud noise, clamor; loudly expressed disapprobation; abuse, reproach, reviling.*

Convīva, æ, m. or f. (con, vivo), *a constant guest, messmate, a guest.*

Convīvium, ii, n. (con, vivo), *a banquet, feast, entertainment; the company at a feast.*

Convŏco, āre, āvi, ātum, a. (con, voco), *to call together, convene, summon, convoke.*

Cōpia, æ, f. (con and ops), *plenty, abundance, supply; stores; power, ample opportunity; leave, permission, advantage.*

Coquo, ĕre, coxi, coctum, a. *to cook by fire, to bake; to contrive, prepare, plan.*

Cor, cordis, n. (κῆρ), *the heart:* used for animus, *understanding, wisdom; the affections, temper, soul.*

Corălium, i, n. *coral,* especially *the red coral.*

Corneus, a, um, adj. (cornu), *made of horn, horn, horny; dry as horn.*

Cornu, n. indec. in sing., pl. ua, uum, *a horn of a beast; a projecting extremity; a horn* or *trumpet.*

Cornum, i, n. (fr. cornus, *the cornel tree,* and that fr. cornu), *the cornel berry.*

Cŏrōna, æ, f. (κορώνη, fem. of κορώνος, *bent, curved*), *a garland, wreathe; a crown.*

Cŏrōnātus, a, um, part. of corono, *crowned.*

Cŏrōnĕus, ei and ĕos, m. pr. n. *Coroneus,* father of Coronis.

Corōnis, idis, f. *Coronis,* the daughter of Coroneus, changed into a crow.

Corpus, ŏris, n. *a body, solid substance, a mass; the body; the flesh; the person; the union of several into one whole; a community:* (Gr. κορπός, the Æolic form of κορμός, *the trunk* of a tree).

Correptus, a, um, part. fr. corripior, adj. *short.*

Corrīgo, ĕre, exi, ectum, a. (con and rego), *to set right, make straight; to amend, correct; to heal, remedy.*

Corrīpio, ĕre, ui, eptum, a. (con, rapio), *to catch together: to snatch* or *hurry away; to seize eagerly, to catch rapidly; to attack, seize; to chide, reprove, rebuke; to shorten, abridge.*

Corruo, ĕre, ui, n. and a. (con and ruo), *to rush together, to fall down;* trans. *to bring to the ground, overthrow.*

Cortex, ĭcis, m. and sometimes f. *rind, shell, external covering of any thing; bark; cork.*

Corusco, āre, āvi, ātum, n. and a. (coruscus), *to quiver, vibrate; to glitter, flash, shine; to move rapidly, brandish.*

Coruscus, a, um, adj. *quivering, tremulous, vibrating; glittering, flashing, bright, coruscant.*

Corvus, i, m. *a raven.*

Corўcis, ĭdos and ĭdis, f. adj. (κωρυκίς); *Corycian;* dwelling in the Corycian cave.

Corymbus, i, m. (κόρυμβος), *a cluster of ivy-berries.*

Costa, æ, f. *a rib:* fig. *a side.*

Creātus, a, um, part. of Creo, *made, created,* &c.

Crēdo, ĕre, ĭdi, ĭtum, n. and a. (as if Certum, do), intrans. *to trust, confide in, believe:* trans. *to confide to, intrust, trust; to take for true, believe; to think, suppose.*

Crēdŭlus, a, um, adj. (credo), *credulous, easy of belief, trusting, confiding.*

Crĕmo, āre, āvi, ātum, a. *to burn, set on fire.*

Creo, āre, āvi, ātum, a. *to make, create; produce; beget, bring forth; cause, afford, occasion; elect, appoint.*

Crĕpĭto, āre, n. frequentative of crepo, as intrans. *to sound, tingle, jingle, rattle, creak; to burst, be shivered in pieces.*

Crĕpo, āre, ui, n. and a. as active, *to make a thing sound, resound,* &c.

Crĕpusculum, i, n. (dimin. of crepus, wh. fr. κνέφας), *twilight, evening twilight* especially.

Cresco, ĕre, ēvi, ētum, v. n. (creo), *to grow, come forth, become visible, to be born; to increase, to thrive, become great.*

Crētus, a, um, part. (cresco), *born, sprung, generated,* &c.

Crīmen, ĭnis, n. (κρίμα, *judgment*), *reproach, accusation; vice, crime.*

Crinālis, is, e, adj. (crinis), *belonging to the hair, crinal, hairy.*

Crīnis, is, m. (κρίνω, *to arrange*), *hair of the head; a curl, a lock.*

Crīnītus, a, um, adj. (crinis), *long-haired, having long hair.*

Cristātus, a, um, adj. (crista), *tufted, plumed, crested.*

Crŏcăle, es, f. pr. n. one of Diana's attendant nymphs.

Crŏceus, a, um, adj. (crocus), *of saffron; saffron-colored, yellow,* or *golden-colored.*

Crŏcus, i, m. (κρόκος), *the saffron plant; the saffron color.*

Crŭcio, āre, āvi, ātum, a. (crux), *to torment, torture, vex.*

Crūdēlis, is, e, adj. (crudus), *cruel, inhuman, savage, inexorable.*

Cruentatus, a, um, part. of cruento, *to make bloody: stained, dyed,* or *sprinkled with blood.*

Cruentus, a, um, adj. (cruor), *bloody; bloodthirsty, cruel, ferocious.*

Cruor, ōris, m. (κρύος), *effused blood, gore, clotted blood:* also, *bloodshed, murder.*

Crus, ūris, n. *the leg,* from the knee to the ankle.

Cŭbīle, is, n. (cubo, *to lie*), *a place to lie down in; a resting-place, couch, bed; a den, lair, nest.*

Culmen, ĭnis, n. *the highest part of any thing; the summit; the roof.*

Culpa, æ, f. *a fault, reproach, guilt, error, transgression.*

Culpo, are, āvi, ātum, a. (culpa), *to blame, accuse; censure, reproach.*

Cultor, ōris, m. (colo), *one that has care of; a cultivator; an inhabitant; an instructor; worshipper.*

Cultus, a, um, part. of colo: as adj. *improved, polished, refined.*

Cultus, ūs, m. (colo), *caring, care, cultivation; improvement, refinement; household economy, manner of living; worship, adoration, honor.*

Cum, adv. and conj. (same as Quum, or Quom, an old acc. n. of quus for qui), *when, while; although; since; because.*

Cum, prep. *with, together with, in company with.*

Cūnæ, ārum, f. pl. (κνω, *to hold*), *a cradle; a nest.*

Cunctor, āri, ātus, sum, dep. (cunctus), *to collect every thing; to delay, linger; to stay.*

Cunctus, a, um, adj. (cunque, same as Eng. affix, *ever*), *all together, all, whole, entire, in a body.*

Cŭpīdo, ĭnis, f. and sometimes m. (cupio), *a wish, desire, passion:* also, m. *the god Cupid.*

Cŭpīdus, a, um, adj. (cupio), *desirous, eager, fond; covetous, avaricious; ardently loving.*

Cŭpio, ĕre, īvī and ii, ītum, a. (capio), *to desire, wish; covet; to long for, love.*

Cŭpressus, i, f. (κυπάρισσος), *the cypress-tree, the cypress.*

Cur, adv. (quare), *why? wherefore? for what reason? for what purpose?* Frequently used as *propter quam, quod, ut.*

Cūra, æ, f. (quæro), *care, carefulness, diligence, study, regard:* c. Dei, *Providence,* I. 48: *anxiety, alarm.*

Cūro, āre, āvi, ātum, a. (cura), *to take care of, provide, regard; have charge over, preside.*

Curro, ĕre, cŭcurri, cursum, n. *to run, make speed,* on foot, on horseback, or in a chariot.

Currus, ūs, m. (curro), *a car, chariot, carriage.*

Cursus, ūs, m. (curro), *a running, a quick motion; a journey, passage, course; flight, career.*

Curvāmen, ĭnis, n. (curvo, *to bend*), *a bending, a winding, curvature.*

Curvātūra, æ, f. (curvo), *a winding, bending, flexure, curvature.*

Curvo, āre, āvi, ātum, a. *to bow, bend, curve.*

Curvus, a, um, adj. *not straight, not direct, bent, curved, crooked; stooping, undulating, arched, vaulted.*

Cuspis, idis, f. *a point, prickle; a pointed weapon, javelin, lance; Neptune's trident; the sting of a bee.*

Custos, ōdis, m. and f. (con and adsto), *a keeper, preserver, guard, guardian, protector.*

Cŭtis, is, f. (Gr. κύτος), *the skin* of men or other animals; *hide, outer covering, peel, rind.*

Cȳclădes, um, f. pl. (κύκλαδες), *the encircling; the Cyclades,* islands in the Ægean sea, encircling Delos.

Cȳclōps, ōpis, m. (Κύκλωψ), *a Cyclops,* [strictly, *the round-eyed*]. The Cyclopes were a [fabled] savage race of one-eyed giants, resident on the coast of Sicily, and employed by Vulcan in forging the thunderbolts for Jupiter.

Cycnus, and Cygnus, i, m. (Gr. κύκνος), *a swan. Cycnus,* a cousin of Phaëthon.

Cyllēnius, i, m. (κυλλήνη), *Cyllenius,* name of Mercury. See the word following.

Cyllēnus, i, m. and Cyllene, es, f. (κυλλήνη), a mountain on the borders of Arcadia and Achaia, the highest in the Peloponnessus, and sacred to Mercury, who was born on it, and whose temple crowned the summit; now called Zyria.

Cymba, æ, f. (Gr. κύμβη), *a boat,* particularly Charon's skiff.

Cynthia, æ, f. a surname of Diana, from Mount Cynthus, where she was born.

Cynthius, i, m. a surname of Apollo, from Mount Cynthus.

Cynthus, i, m. (Gr. κύνθος), a mountain in Delos, on which Apollo and Diana were born; now Monte Cintio.

Cȳprius, a, um, adj. (Gr. κύπριος), *Cyprian, of* or *belonging to Cyprus.*

Cȳthĕrēius, a, um, adj. (Gr. κυθερέϊος), *Cytherean, of Cythera;* Cythereïa, *Venus.*

D.

Dāma, æ, m. and f. (fr. δεῖμα, *fear*), *a doe* or *deer.*

Damno, āre, āvi, ātum, a. (damnum), *to condemn, to sentence; to destine, doom; to make liable, to compel one to perform.*

Damnum, i, n. (demo, *to take away*), *loss, damage, injury; a fine, a penalty.*

Dănaë, es, f. (Δαναή), daughter of Acrisius, king of Argos, and mother of Perseus, by Jupiter.

Dandus, a, um, part. fut. pass. from Do, *to give.*

Daphnē, ēs, f. (Δάφνη, pr. n. also, *the bay-tree*), daughter of Ladon, a river god of Arcadia, or, according to some, of Peneus, a river god of Thessaly, changed into a bay tree, (Latin, *laurus*).

Dātus, a, um, part. perf. pass. of Do, *to give.*

De, prep. *of, concerning, about, touching, from; on account of.*

Dea, æ, f. (Deus), *a goddess.*

Dēbello, āre, āvi, ātum, n. and a. (de, bello), *to finish a war, prevail in war:* trans. *to vanquish.*

Dēbeo, ēre, ui, ĭtum, a. (de, habeo), *to owe, be indebted.*

Dēbitus, a, um, part. of debeo, *owing, due,*

deserved, merited: d. alimenta, *sustenance due in requital of man's toil.*

Dĕcens, entis, adj. (decet), *becoming, meet, proper, decent; handsome, comely.*

Dēceptus, a, um, part. from Decipio.

Dēcerptus, a, um, (part. of Decerpo), *pulled, plucked off, pulled away, gathered.*

Dĕcet, ēbat, uit, imp. (δεῖ, δεῖ, *it behoveth*), *it beseems, becomes, behoves.*

Dēcĭdo, ĕre, ĭdi, n. (de, cădo), *to fall from, fall down, fall off.*

Dēcĭpio, ĕre, ēpi, eptum, a. (de, capio), *to deceive, beguile.*

Dēclīno, āre, āvi, ātum, a. (de, clino, fr. κλίνω), *to bend downwards, decline; turn aside, to swerve.*

Dēclīvis, is, e, adj. (de, clivus), *bending downward, running downward, sloping, steep.*

Dēclīvus, a, um, see the preceding.

Dēcŏlor, ōris, adj (de, color), *that hath lost color; discolored; sunburnt, swarthy.*

Dēcor, ōris, m. (decet), *comeliness, beauty, grace, elegance.*

Dēcōrus, a, um, adj. (decus), *becoming, fit, proper, decorous, honorable; comely, graceful; adorned.*

Dēcresco, ĕre, ēvi, ētum, n. (de, cresco), *to decrease, diminish, grow less, wear away.*

Dēcurro, ĕre, curri, or cŭcurri, cursum, a. (de, curro), *to run down, run along; run through; pursue, finish; run from, abandon; to descend to, have recourse to.*

Dĕcus, ŏris, n. (deceo), *that which becometh, an ornament; grace, beauty, honor.*

Dēdĕcus, ŏris, n. (de, deceo), *disgrace, dishonor, shame; a shameful action.*

Dēdūco, ĕre, uxi, uctum, a. (de, duco), *to bring down, draw down; to continue; derive, deduce.*

Dēfendo, ĕre, di, sum, a. (de and obs. vb. fendo), *to ward off, repel; to defend, guard, protect.*

Dēfensus, a, um, part. pf. pass. of defendo, *protected, guarded, defended.*

Dēfĭcio, ĕre, ēci, ectum, n. and a. (de, facio), *to fail, to be wanting, be deficient; to grow feeble, to cease, perish; to forsake abandon.*

Dēfleo, ēre, ēvi, ētum, a. (de, fleo), *to bewail, lament, deplore.*

Dēformis, is, e, adj. (de, forma), *deformed, disfigured, ugly, misshapen; unsightly, uncultivated.*

Defrænātus, a, um, adj. (de, fræno), *unbridled, unchecked, unruly, resistless.*

Dejectus, us, m. (dejicio), *a throwing down; fall, descent.*

Dējĭcio, ĕre, jēci, jectum, a. (de, jacio), *to throw down, cast down, precipitate; overthrow, slay.*

Deinde, adv. (de, inde), *from* or *after that, then, afterwards, next in order.*

Dēlābor, i, psus, dep. (de, labor), *to glide down, slide* or *slip down, pull down.*

Dēlapsus, a, um, part. of delabor, *having glided down, having descended.*

Dēlātus, a, um, part. of deferor, *carried along, borne to.*

Dēleo, ēre, ēvi, ētum, a. (δηλέω, to destroy), *to blot out, efface, erase; to overthrow, destroy.*

Dēlictum, i, n. (delinquo), *a fault, crime, offence, sin; an error, oversight.*

Dēlīteo, ēre, ui, and Dēlītesco, n. (de, lateo), *to lie hid, be concealed, skulk, lurk.*

Dēlius, a, um, adj. *of* or *belonging to Delos, Delian.* Also as a subs. *the Delian, Apollo.*

Dēlos, i, f. (Δῆλος), the island *Delos*, the central one of the Cyclades group in the Ægean Sea.

Delphĭcus, a, um, adj. *of* or *belonging to Delphi, Delphian, Delphic.* Also subs. name of Apollo. Delphi was a city at the foot of Mount Parnassus in Phocis, where was a famous oracle of Apollo.

Delphin, īnis, m. (δέλφις), *a dolphin*, a sort of small whale, described as something like our porpoise.

Dēlūbrum, i, n. *a shrine, sanctuary, minor chapel, altar, temple.*

Dēlūdo, ere, usi, usum, (de, ludo), *to cease contending in the public games:* also, *to mock, delude, baffle.*

Dēlūsus, a, um, part. of deludo, *mocked, deceived, disappointed, cheated, baffled.*

Dēmens, entis, adj. (de, mens), *out of one's mind* or *senses, mad, distracted, raving, foolish.*

Dēmentèr, adv. (demens), *madly, distractedly, foolishly.*

Dēmissus, a, um, part. of demittor, *let fall, thrown down.*

Dēmo, ĕre, dempsi, demptum, a. (de, emo), *to take away, take off; to remove.*

Demptus, a, um, part. of demo, *being taken away, removed, banished.*

Dēnĕgo, āre, āvi, ātum, a. (de and nego), *to deny, not suffer, say he will not, refuse.*

Dēni, æ, a, adj. (decem), distributive num. *ten by ten, ten:* in sing. denus, a, um, *tenth.*

Dēnĭque, adv. (demum, *at length*, and que), *in fine, finally, to conclude, lastly; in short, in a word; at least.*

Dens, dentis, m. (as if edens, from edo, *to eat*), *a tooth;* hence *the fluke* of an anchor, *a ploughshare; teeth* of a harrow, rake, comb, saw, &c.

Densus, a, um, adj. *thick, close, dense: concise.*

Dēpendeo, ere, di, sum, n. (de, pendeo), *to hang down, hang from; to depend.*

Dēplango, ĕre, anxi, anctum, a. (de, plango), *to exhibit grief by violently beating the breast, to bewail greatly, to lament over.*

Dēplōrātus, a, um, part. of deploro, *lamented, bewailed, mourned for as lost, deplored.* Deplorata vota, *fond hopes mournfully frustrated.*

Dēpōno, ĕre, ŏsui, sĭtum, (de, pono), *to lay, set, place,* or *put down; to lay aside, deposit.*

Dēposco, ĕre, pŏposci, a. (de, posco), *to require, demand, ask earnestly.*
Dēpŏsĭtūrus, a, um, fut. part. of depono.
Dēprĕcor, āri, ātus, dep. (de and precor), *to pray for, earnestly entreat: to deprecate, seek to avert by prayer; beg to be freed from,* or *spared:* also, *to imprecate; to plead as excuse: to dissuade.*
Dēprendo, and Deprehendo, ĕre, di, sum, a. (de and prendo, or prehendo), *to seize, catch, take unawares; detect, surprise in the act: to discover, perceive, discern.*
Dēprensus, a, um, part. of deprendo, *caught, seized; detected.*
Dēpressus, a, um, part. of deprimo, *crushed down, depressed, sunken.*
Dercĕtis, is, and Dercĕto, us, f. (Δερκίτις and Δερκετώ), a Syrian goddess, mother of Semiramis, worshipped under the form of a fish, into which she was said to have been changed; also, called Atargatis.
Descendo, ĕre, di, sum, n. (de and scando, *to climb*), *to come* or *go down, descend: sink into; stoop, condescend:* also, *to be descended from.*
Dēsĕro, ĕre, ui, ertum, a. (de and sero, *to bind*), *to abandon, forsake, desert.*
Dēsertum, i, n. (desero, desertus), *a desert.*
Dēsĭlio, īre, ii, and ui, sultum, n. (de and salio), *to leap down, spring from, alight, dismount.*
Dēsĭno, ere, īvi, or ii, sĭtum, n. and a. (de, sino), *to cease, give over, stop, desist; to forsake; to decay; to terminate.*
Dēsōlātus, a, um, pass. part. fr. desolo, (de and solo, which fr. solus), *to leave alone, forsake: to desolate, lay waste, ravage.*
Despecto, āre, āvi, ātum, a. (de and specto), *to look down upon; to despise.*
Despectus, a, um, adj. (despicio), *despised, contemned, slighted.*
Despĭcio, ĕre, exi, ctum, a. (de and specio, *to see*), *to look down upon; to look contemptuously on, despise; to pass by, disregard.*
Dēsum, esse, fui, n. (de, sum), *to fail, to be wanting, be deficient.*
Dētĕgo, ĕre, exi, ctum, a. (de and tego, *to cover*), *to uncover, lay bare, expose, detect, disclose.*
Dētĕrior, ius, and sup. errimus, (fr. detero, *to wear*), *worse, inferior, degenerate.*
Dētĭneo, ēre, ui, entum, a. (de and teneo, *to keep*), *to detain, hold, stay; to occupy.*
Dētrăho, ĕre, axi, actum, a. (de and traho, *to draw*), *to draw down, drag away, pull off, pull down; to remove, to detract, derogate from; to diminish.*
Deucălion, ōnis, m. (Δευκαλίων), son of Prometheus, and king of Thessaly.
Deus, i, m. (θεός), *a god, divinity, deity: the Deity, GOD.*
Dēvius, a, um, adj. (de and via, *the way*), *out of the way, lying out of the way, retired, devious; difficult of approach, inaccessible: erring: foolish, unreasonable.*
Dēvŏro, āre, āvi, ātum, a. *to swallow, devour, eat up; to engulf.*
Dexter, tra, trum, (δεξιτερός), adj. *right, on the right hand:* fig. *favorable, propitious, prosperous:* also, *fit, convenient, suitable, proper; dexterous, skilful.*
Dextĕrior, ōris, comp. of preceding.
Dextra, æ, f. (dexter), *the right hand;* hence, *power, prowess:* also, *the right, right-hand side.*
Dia, æ, f. the ancient name of *Naxos,* one of the Cyclades, now *Naxia:* also, an island near Crete, now *Standia.*
Dīana, æ, f. the Goddess of the Chase, daughter of Jupiter and Latona; the Moon.
Dīco, āre, āvi, ātum, a. *to give, give up, dedicate, devote, assign; to publish, proclaim.*
Dīco, ĕre, ixi, ictum, (δείκω, *to show*), *to speak, say, tell, pronounce, call, speak of, tell of, celebrate.*
Dictæus, a, um, adj. *of* or *belonging to Mount Dicte* in Crete: also, *Cretan.*
Dictum, i n. (dico), *a word, saying, expression, promise, proverb, prediction.*
Dictynna, æ, f. (Δίκτυννα), *an epithet of Diana,* Goddess of the Chase.
Dictys, the proper name of one of the captors of Bacchus, subsequently punished.
Dīdūco, ĕre, xi, ctum, a. (dis, duco), *to draw aside, separate, set open, split, untie, loose.*
Dĭes, ēi, m. and f. in plur. fem. only, *a day; day-light; life; time, length of time.*
Differo, ferre, distŭli, dīlātum, irr. a. (dis, fero), *to carry to several and separate places, to spread, disperse, to tear in pieces: to divulge, proclaim: to defer, put off, prolong:* also, *to differ from.*
Difficĭlis, is, e, adj. (dis, facilis), *difficult, hard; hard to please, crabbed, morose, inexorable.*
Diffīdo, ĕre, diffīsus sum, n. (dis and fido), *to distrust, mistrust, despair.*
Diffŭgio, ĕre, ūgi, ŭgĭtum, n. (dis and fugio), *to flee different ways, to flee away, disappear.*
Diffundo, ĕre, ūdi, ūsum, (dis and fundo), *to pour out in different directions, spread out, scatter.*
Dĭgĭtus, i, m. *a finger, a toe.*
Dignor, āri, ātus, dep. (dignus), *to think* or *esteem worthy; to deign.*
Dignus, a, um, adj. *worthy of, deserving:* also, *fit, proper, becoming.*
Dilăcĕro, āre, āvi, ātum, a. (dis, lacero), *to rend in pieces, dilacerate, destroy.*
Dilănio, āre, āvi, ātum, a. (dis, lanio), *to rend in pieces, to mangle, to dismember.*
Dīlātus, a, um, part. fr. differor. See Differo.
Dīlectus, a, um, (part. of diligor), *beloved, dearly loved.*
Dīlĭgo, ĕre, exi, ectum, a. (dis, lego), *to love greatly, highly esteem: to choose out, select.*
Dīlŭvium, i, n. (diluo, *to wash*), *a deluge,*

flood, overflowing of water: fig. *ruin, destruction.*

Dīmissus, a, um, (part. of dimittor), *scattered; despatched, dismissed; sent down.*

Dīmitto, ĕre, īsi, issum, a. (dis, mitto), *to send different ways, despatch, scatter abroad; to dismiss; to send down.*

Dīmōtus, a, um, (part. of dimoveo), *moved asunder, divided; opened.*

Dindyma, ōrum, n. pl.; there were two mountains of the name, both sacred to Cybele; one in Mysia, the other in Phrygia.

Dīrectus, a, um, (part. of dirigo), adj. *straight, direct; plain, level.*

Dīreptus, a, um, (part. of diripio), *torn asunder, torn off; dragged to and fro; ravaged, plundered.*

Dīrĭgeo, ēre, ui, n. (dis and rigeo, *to be stiff*), *to grow stiff* or *motionless; to become rigid; to curdle* or *freeze.*

Dīrĭmo, ĕre, ēmi, emptum and emtum, a. (dis, emo), *to divide, separate; dissolve; terminate, break off; nullify, frustrate.*

Dīrus, a, um, (δειρός fr. δέω, δείδω, *to fear*), *producing fear, ominous, illboding; dreadful, horrible to look on, horrible to hear, relate.* &c.

Dis, contraction for diis, or deis; fr. deus.

Discēdo, ĕre, essi, essum, n. (dis and cedo), *to part, to divide, to open; to depart, go away.*

Disco, ĕre, dĭdĭci, a. and n. *to learn; to study: to be informed of.*

Discordia, æ, f. (discors), *discord, dissension, disunion, strife.*

Discors, dis, adj. (dis and cor), *discordant, disagreeing, at variance; unlike, dissonant.*

Discrīmen, ĭnis, n. (dis, cerno), *a division, separation; distinction; discernment; enquiry; decision; crisis; contest; cause* or *ground of distinction.*

Discŭtio, ĕre, ussi, ussum, a. (dis and quatio, *to shake*), *to shake* or *strike asunder, to shatter to pieces, to beat down, destroy; to scatter, disperse; to drive away.*

Disjĭcio, ĕre, ēci, ectum, a. (dis, jacio), *to cast asunder; to destroy, scatter, overthrow, to crush, shatter, lacerate, dismember, dissever.*

Disjectus, a, um, part. of disjicio.

Dispar, āris, adj. (dis and par, *equal*), *unequal, unlike, different, unmatched.*

Dispōno, ĕre, ŏsui, ŏsĭtum, a. (dis and pono), *to place apart, to distribute; to dispose, arrange, regulate; to adapt; to fix, arrange, determine.*

Dispŏsĭtus, a, um, (part. dispono), *placed apart, distributed in order, arranged.*

Dissēpio, īre, psi, ptum, a. (dis, sepio), *to separate by limits, to divide.*

Dissĭlio, īre, ui (and ivi), ultum, n. (dis and salio), *to leap to and fro, leap asunder, burst open.*

Dissĭmĭlis, e, adj. (dis, similis), *unlike, dissimilar, different.*

Dissĭmŭlo, āre, āvi, ātum, a. (dis and simulo), *to dissemble, cloak, conceal, feign not to be; to cover, disguise.*

Dissīpo, āre, āvi, ātum, a. (dis and obs. vb. sipo, *to throw*), *to throw asunder, scatter, disperse, dissipate, to spread, diffuse: to squander.*

Dissŏciātus, a, um, part. of dissocio, *disjoined, separated, distinct.*

Dissuādeo, ēre, si, sum, a. (dis, suadeo), *to dissuade, advise to the contrary.*

Distans, antis, part. of disto, *being apart, being distant.*

Distendens, entis, part. of distendo, *stretching wide apart, extending, distending.*

Distentus, a, um, part. of distendor, *stretched apart, extended, spread, separated.*

Distinctus, a, um, (part. of distinguor), as an adj. *divided into parts; distinguished; distinct.*

Distinguo, ĕre, nxi, nctum, a. (dis and obs. stigo, or stinguo, from στίζω, *to prick*), *to mark by separate pricks* or *dots.* Hence, *to separate, distinguish, discriminate;* also, *to adorn, embellish, enamel,* &c.

Disto, āre, n. (dis and sto), *to be distant, be apart; to differ.*

Distringo, ĕre, nxi, ictum, a. (dis and stringo, *to touch*), *to draw asunder, stretch; bind in places; bind fast.*

Diu, adv. (properly the abl. of dius, h. e. dies), *by day: long, for a long time: long since, long ago.*

Diurnus, a, um. adj. (dies), *in the daytime, by day, daily, of the day: lasting one day.*

Dius, a, um. adj. (δῖος, a contraction of δέϊος), *descended of Jupiter.* Hence, *godlike, noble; excellent, sublime.*

Diuturnior, ius, comp. of diuturnus, (diu), *of long duration, lasting, long continued.*

Diva, æ, f. *a goddess.*

Dīvello, ĕre, elli and ulsi, ulsum, a. (dis, vello), *to tear asunder; to pull in pieces; to separate; to dissolve.*

Dīversus, a, um, (part. of divertor), adj. *turned from one another, turned different ways, separated, dispersed; opposed; contrary; unlike.*

Dīves, ĭtis, adj. (perhaps fr. divus), *rich, wealthy; abounding in, abundant; fertile; precious, sumptuous.*

Dīvĭdo, ĕre, īsi, īsum, a. (dis and vido), *to divide; to cut asunder; to cleave; to separate.*

Dīviduus, a, um, adj. (divido), *divided, separated; divisible; the half.*

Dīvīnus, a, um, (divus), *relating to deity, divine, heavenly; excellent; divining.*

Dīvus, i, m. *a deity, a god.*

Do, āre, dĕdi, datum, a. (δόω, δίδωμι), *to give, grant, assign, give up, devote.*

Dŏceo, ēre, ui, doctum, a. (δείκω, *to show*), *to show, inform, acquaint, declare, teach.*

Doctus, a, um, (part. fr. docco), adj. *learned, skilled, experienced.*

Dŏcŭmentum, i, n. (doceo), *an example, lesson, warning: proof.*

Dŏleo, ēre, ui, dŏlĭtum, n. and a. *to grieve, sorrow, be in pain, be in affliction.*
Dŏlor, oris, m. (doleo), *bodily pain, smart, pang, throe of childbirth; grief, anguish, sorrow: cause of pain.*
Dŏlus, i, m. (δόλος), *a cunning device; wile, artifice, treachery.*
Dŏmans, antis, part. of domo.
Dŏmĭna, æ, f. (dominus), *a mistress, owner, lady:* the title of ladies from their fourteenth year.
Dŏmĭnor, āri, atus, dep. (dominus), *to be lord over, to rule, reign.* Sometimes pass. *to be ruled.*
Dŏmĭnus, i, m. (domus), *a master, possessor, owner; ruler, chief, lord.*
Dŏmĭtus, a, um, part. of domor.
Dŏmo, āre, ui, ĭtum, a. (Gr. δαμάω), *to subdue, conquer, tame, overcome, weaken.*
Dŏmus, us, and i, fem. (δέμω), *a house, any habitation; a family, a household.*
Dōnātus, a, um, part. of donor, ari, atus, *given, bestowed; remitted, pardoned; presented with.*
Dōnec, conj., *until; as long as.*
Dōnum, i, n. (do), *a gift, present.* Dona suprema, *the funeral rites and honors.*
Dorceus, i, m. proper name, meaning (fr. δέρκω, *to see*), *the sharp sighted.*
Dōris, ĭdis, f. (Gr. Δωρίς), pr. n. *Doris,* daughter of Oceanus and Tethys, wife of Nereus, and mother of the fifty sea nymphs, named, from their father, Nereides.
Dorsum, i, n. *the whole back part of the body* in man or other animal, *the back: a rising surface, a ridge.*
Dōs, ōtis, fem. (Δώς, same as δόσις, *a giving, a gift*), *a gift.* Hence, *a marriage portion, a dowry; property, endowment, gift of nature.*
Dōtālis, is, e, adj. (dos), *relating to a dowry, dotal.*
Drăco, ōnis, m. (Gr. δράκων), *a dragon,* kind of serpent: the constellation Draco.
Drŏmas, ădis, m. pr. n. (fr. δρομάς, *running*), equivalent to our *courser.*
Dūbĭtābĭlis, e, adj. (dubito), *doubtful, admitting of doubt.*
Dūbĭto, āre, āvi, ātum, n. *to doubt, be uncertain; to hesitate, scruple; waver, delay.*
Dŭbium, i, n. subs. (strictly neuter of dubius), *a doubt, uncertainty, matter of question, hesitation.*
Dŭbius, a, um, adj. (duo, two), *doubting, doubtful, hesitating, wavering; uncertain; difficult, dangerous; questionable.*
Dūco, ĕre, xi, ctum, a. *to lead, conduct, guide; to carry off; to bring: to draw, attract.*
Dulcēdo, ĭnis, f. (dulcis), *sweetness, sweet taste; pleasantness, delightfulness.*
Dulcis, is, e, adj. *sweet; fresh; pleasant, delightful, dear.*
Dum, conj. and adv. *while, whilst, so long as, until.*
Dummŏdo, conj. *if only, provided that.*
Duo, æ, o, (δύο, or δύω), *two: the two, both.*
Dŭplex, ĭcis, adj. (duo and plico, *to fold*), *double, twofold, consisting of two parts:* also, *false, deceitful.*
Dūresco, ĕre, rui, n. (durus), *to harden, become hard.*
Dūrĭtia, æ, f. (durus), *hardness; harshness, austerity; insensibility; firmness.*
Dūrĭties, ei, f. (durus), same as Duritia.
Dūro, āre, āvi, ātum, a. (durus), *to harden, make hard, to stiffen; to endure, remain.*
Dūrus, a, um, *hard, solid, firm, inflexible; rough, toilsome, arduous, burdensome, adverse.*
Dux, ducis, m. and f. (duco), *a leader, guide, conductor; a commander; a prince, king.*

E.

E, or Ex, prep. gov. abl. (ἐκ, ἐξ), *out of, from, of.* E is used before consonants only: Ex, before vowels or consonants.
Ēbrius, a, um, adj. *drunk, inebriated, intoxicated; having drunk enough.*
Ĕbur, ŏris, n. *ivory: any thing made of ivory.*
Ĕburneus, a, um, and Eburnus, a, um, (ebur), adj. *made of,* or *adorned with, ivory; white as ivory.*
Ecce, interj. (en, lo! and the particle ce), *behold! lo! see!*
Ĕchidna, æ, f. (ἔχιδνα), *a monster sprung from Chrysaor and Callirhoe; a viper.*
Ĕchīon, ŏnis, pr. n. *one of the men sprung from the dragon's teeth sown by Cadmus:* he married Agave, and by her was father of Pentheus.
Ĕchīŏnĭdes, is, m. patronymic from the preceding, son of Echion; that is, Pentheus.
Echo, ūs, f. (ἠχώ), Echo, the name of a nymph; *echo, the return of a sound by repercussion.*
Ecquis, ecquæ, or a, ecquid, or od, (et and quis, or ecce, quis), *whether any; if any; who,* or *what.*
Edisco, ĕre, edĭdĭci, a. (e and disco), *to learn thoroughly; to commit to memory; to find out, learn; to know.*
Edo, ĕre, edĭdi, edĭtum, a. (e and do), *to give forth: put, send, bring forth; to utter: to publish, proclaim, to exhibit.*
Edŏceo, ēre, cui, ctum, a. (e, doceo), *to teach, instruct; give intelligence, information,* or *knowledge of.*
Edōnus, a, um, adj. *belonging to the Edoni,* a people of Thrace; *Thracian:* as a subs. *Bacchus,* who was much worshipped by the Edoni.
Edŭco, āre, āvi, ātum, a. (e and duco), *to educate, foster, bring up.*
Eductus, a, um, (part. from educo, *to lead out*), *led out, led forth; drawn out; drawn up; raised; brought up; brought forth.*
Effĕro, ferre, extŭli, ēlātum, a. irreg. (ex and fero), *to bring* or *carry forth, bring out; to transport; to publish, reveal.*

Effervesco, ĕre, bui and vi, n. (ex, fervesco), *to begin to boil, be very hot, to swell,* or *boil up; to glow out, to radiate.*

Effĭcio, ĕre, ēci, ectum, a. (ex, facio), *to bring to pass, effect, accomplish; to bring about, procure, cause.*

Effĭgies, ēi, fem. (effingo), *an image, likeness; portrait, effigy; shade of one deceased.*

Effo, āre, āvi, ātum, a. (ex and flo), *to breathe out, blow out.*

Effluo, ĕre, xi, xum, n. (ex and fluo), *to flow forth, flow out, run out, overflow; fall down; pass away, vanish.*

Effŏdio, ĕre, ōdi, ossum, a. (ex, fodio), *to dig out, to dig up; excavate; tear out.*

Effŭgio, ĕre, ūgi, ūgĭtum, n. and a. (ex, fugio), *to flee out of, flee away, escape; evade, avoid, shun.*

Effulgeo, ēre, ulsi, n. (ex and fulgeo), *to shine forth, to glitter.*

Effundo, ĕre, fūdi, fūsum, a. (ex, fundo), *pour out, pour forth, empty; let go.*

Effūsus, a, um, part. fr. effundo.

Egeo, ēre, ui, n. *to need, be in want; to have need of; to be without,* I. 17.

Ego, mei, mĭhi, mē, mē, pr. pers, (ἐγώ), *I.*

Egrĕdior, i, essus sum, dep. (e and gradior), *to go out, depart from, leave; to ascend; to pass over.*

Egressus, a, um, part. of egredior.

Eheu, interj. *ah! alas!*

Eja, interj. and adv. (εἰα), *ho! up! away! hah!*

Ejăcŭlor, āri, ātus, dep. (e and jaculor), *to shoot, dart, cast to a distance, to hurl, to throw.*

Ejectātus, a, um, (part. of ejector), *thrown out, vomited forth, cast up.*

Ejectus, a, um, (part. of ejicio, ere, eci, ectum), *thrown out, cast out, expelled.*

Elăbor, ī, apsus, dep. (e and labor, *to slide*), *to glide, slide, slip, away; to escape.*

Electrum, i, n. (Gr. ἤλεκτρον), *amber.*

Electus, a, um, (part. of eligor), *chosen, selected.*

Elĕleus, eos, m. (ἐλελεύς), *a surname of Bacchus.*

Elĕmentum, i, n. (more usually found in pl.), *an element, first principle; rudiment, beginning.*

Elĭgo, ĕre, ēgi, ctum, a. (e and lege), *to choose out, select from; to pull up, pluck, cull.*

Elis, is and ĭdis, f. pr. n. (Ἦλις), a western province of the Peloponnesus.

Elisus, a, um, (part. of ēlīdo, ere, isi, isum), *knocked out, forced out; shattered, crushed; compressed.*

Elŏquor, ui, ŏcūtus, d. (e and loquor), *to speak out, declare, deliver, tell, pronounce, utter.*

Elūdo, ĕre, ūsi, ūsum, n. and a. (e and ludo), *to play;* trans. *to win from at play; to elude, evade, baffle; to mock; to delude; cheat.*

Emergo, ĕre, rsi, rsum, a. and n. (e and mergo, *to plunge*), *to bring out, bring forth, raise; to emerge; to extricate one's self, to rise, appear.*

Emĭco, āre, ui, n. (e, mico), *to spring out, forward, forth; to leap forth, burst out, bound forth; spring up.*

Emĭneo, ēre, ui, n. (e, mineo, *to hang over*), *to project out* and *up, stand out, be prominent, project over.*

Emĭnus, adv. (e and manus), *from a distance, from afar, afar off, aloof.*

Emitto, ĕre, īsi, issum, a. (e, mitto), *to send,* or *let forth, let out, let go, let slip; to sling, throw; hurl, discharge; to despatch.*

Emŏrior, i, ortuus, dep. (e and morior), *to die, die out.*

En, interj. (Gr. ἴν), *see! lo! behold! see there! ho!*

Enectus, a, um, part. fr. enecor, ari, ctus, and enecatus, *killed, stifled, strangled.*

Enervo, āre, āvi, ātum, a, (e and nervus, *a sinew*), *to take away the nerves; to weaken, enfeeble; enervate, unman.*

Enim, conj. (νίν), *for,* [implying cause]; *for why.*

Enītor, i, nīsus and nixus, dep. (e and nitor, *to strive*), *to struggle out, toil up; to exert one's self, strive; to bring forth.*

Enixus, a, um, part. of enitor.

Ensis, is, m. (probably fr. ἔγχος, *a lance*), *a sword:* the straight, two-edged gladius: the knife-shaped.

Enūmĕro, āre, āvi, ātum, a. (e, numero), *to count over, calculate; enumerate, recount.*

Enūtrio, īre, īvi, ītum, a. (e, nutrio), *to nourish, feed, support, rear up.*

Eo, īre, īvi, ĭtum, (ἔω, fr. wh. εἶμι), n. irr. *to go,* whether on foot or otherwise; *to go forth, issue.* Itur, &c., used as an impersonal.

Eōdem, adv. (the old dative and abl. of idem), *in the same place, to the same place, to the same end.*

Eōus, a, um, adj. (Gr. εως), *belonging to,* or *of, the morning, eastern;* Eoüs, m. *the morning star.*

Eōus, i, m. derived as preceding; *one of the sun's chariot-horses.*

Epăphus, i, m. pr. n. (ἔπαφος), son of Jupiter and Io, an Ægyptian prince, and founder of Memphis, according to Herodotus, same as Apis.

Ephўre, es, f. pr. n. The ancient name of Corinth, Ἔφυρα.

Epĭdaurius, a, um, *of Epidaurus, Epidaurean.* Epidaurus was a city of Argolis in the Peloponnesus, situate on the Saronic gulf, and famed for a noble temple of Æsculapius.

Epĭmēthis, ĭdos, f. *a patronymic of Pyrrha,* the daughter of Epimetheus.

Epōpeus, i, pr. n. mas. *Epopeus.*

Epŭlæ, ārum, f. pl. *food; a feast, entertainment.*

Equa, æ, fem. (fr. equus, *a horse*), *a mare.*

Equĭdem, conj. *indeed, in truth, verily.*

Equus, i, m. (ἵππος), *a horse, steed, charger.*

Erectus, a, um, (part. of erigo), as adj. *erect, upright, elevated; self-relying, resolute; attentive, on the stretch.*

Ergo, (ἔργω, dative of ἔργον, *a work*), conj. *therefore, then:* with a genitive, *on account of.*

Erichthŏnius, i, m. pr. n. an early king of Attica, said to be the son of Vulcan.

Erĭdănus, i, m. pr. n. (Ἠριδανός), the name of a river famous in the old legends, said to flow into the ocean from the north-west of Europe, taken by later writers, as Ovid, to be the Padus, or Po.

Erĭgo, ĕre, exi, ctum, a. (e and rego), *to raise up, set upright, erect; to inspirit, encourage, cheer up, arouse.*

Erinnys, yos, f. (Ἐρινύς), *a Fury, the avenging deity;* it seems to imply the demon of all wickedness.

Erĭpio, ĕre, ĭpui, eptum, a. (e, rapio), *to tear out, snatch out, to rescue; to carry off, withdraw; to pull off, drag off.*

Errātus, us, m. (erro), *a wandering, straying about.*

Erro, āre, āvi, ātum, n. (ἐρῶ), *to go astray, wander about, stray.*

Error, ōris, m. (erro), *a going astray, losing one's way, wandering; a fault, offence.*

Erŭbesco, ĕre, ŭbui, n. (e and rubesco), *to grow red, redden, blush, to be ashamed.*

Erymanthis, ĭdis, or ĭdos, adj. *Erymanthian, of Erymanthus.*

Erymanthus, or os, i, m. A mountain range in Arcadia, on the borders of Elis.

Erўx, ўcis, m. (Ἔρυξ), a mountain and city of Sicily, where there was a famous temple of Venus.

Escŭleus, a, um, *relating to the Esculus,* or *bay oak, of bay oak; beechen.*

Et, (ἐτί, *yet, besides*), conj. *and; both; also, indeed, even.*

Ethon, ōnis, m. (Αἴθων), pr. n. *one of the horses of Sol.*

Etiam, conj. (ἔτι), *also, likewise; yet, still, withal.*

Etĭamnum, adv. (etiam, nunc), *yet, now, still; also.*

Etsi, conj. (et and si), *though, although, albeit.*

Euphrātes, is, m. The famous river of western Asia, rising in Armenia, and emptying into the Persian gulf.

Eurōtas, æ, m. A river of the Peloponnesus, which rose in Arcadia, and flowed through Laconia.

Eurus, i, m. (εὖρος, wh. fr. αὔρα, *a cool,* or *morning breeze,* or fr. ἕως, *the dawn*), properly *the south-east wind;* it seems to be sometimes used, less strictly, for the *east wind.*

Evādo, ĕre, āsi, āsum, n. and a. (e and vado), *to go out, to make way, to get off, escape.*

Evan, antis, m. (Εὐάν), *a surname of Bacchus.*

Evānesco, ĕre, nui, ĭtum, n. (e and vanesco), *to vanish, pass away, fade, perish.*

Evĕho, ĕre, exi, ectum. a. (e and veho), *to carry out, conduct forth, bring away.*

Evĕnio, īre, ēni, entum, n. (e and venio), *to come out, come forth, emerge; to arrive; to prove, to come to pass, to befall.*

Everto, ĕre, ti, ĕversum, a. (e, verto), *to turn out, drive out; to deprive; to turn upside down; throw down, demolish, prostrate, ruin.*

Evinco, ĕre, īci, ictum, a. (e and vinco), *to overcome, vanquish, surpass.*

Evŏco, āre, āvi, ātum, a. (e and voco), *to call out, call forth.*

Evŏhe, (more correctly Evoe), a word shouted by the Bacchants, similar to *Huzza!* (Gr. ἐυοῖ).

Evŏlo, āre, āvi, ātum, n. (e, volo), *to fly out, fly forth: rush forth: to fly,* or *flee away.*

Evolvo, ĕre, vi, ūtum, a. (e, volvo), *to roll out, tumble out; to unroll, unfold; extricate, evolve, bring out of confusion.* I. 24.

Ex, or E, prep. (εκ, εξ), *out of, from; according to.*

Exactus, a, um, part. of exigor. See Exigo.

Exănīmātus, a, um, part. of exanimor, adj. *deprived of air* or *breath; lifeless:* also, *terrified.*

Exănĭmis, is, e, adj. (ex, anima), *breathless; lifeless, dead, extinguished; terrified.*

Exardeo, ēre, or Exardesco, ĕre, arsi, n. (ex and ardesco), *to grow hot, become inflamed, light up: to glow, to burn, to be inflamed, to be kindled.*

Exaudio, īre, īvi, ītum, a. (ex and audio), *to hear from a distance; to hear, hearken, listen.*

Excēdo, ĕre, essi, essum, n. (ex and cedo), *to depart, go from, retire: to go beyond, project, digress.*

Exceptus, a, um, part. fr. excipio, *excepted.*

Excĭdo, ĕre, cĭdi, n. (ex and cado), *to fall out, pull off, fall down: to perish, die.*

Excĭpio, ĕre, ēpi, eptum, a. (ex and capio), *to take out, draw out; to except, exclude; to catch up, gather, to receive.*

Excĭtus, a, um, part. of excieo, *moved out, summoned; called up, roused, excited.*

Exclāmo, āre, āvi, ātum, a. (ex and clamo), *to cry out, call aloud, to exclaim.*

Exclūsūrus, a, um, part. of excludo, (ex and claudo), *about to shut out, exclude, except, prevent.*

Excūso, āre, āvi, ātum, a. (ex and causa), *to excuse; to plead in excuse.*

Excŭtio, ĕre, ussi, ussum, a. (ex, quatio), *to shake off,* or *out; strike down, tear away.*

Exemplum, i, n. (eximo, *to select*), *an example, an instance; a precedent; a lesson; a pattern.*

Exeo, īre, ivi and ii, ĭtum, a. tr. and intr. (ex and eo), *to go out, to go away, to depart, to escape:* tr. *to shun, avoid.*

Exerceo, ēre, cŭi, cĭtum, a. (ex and arceo), *to exercise, to practise; to labor, work, cultivate.*

Exhālo, āre, āvi, ātum, a. (ex and halo), *to breathe out, to exhale.*

Exhaustus, a, um, part. fr. exhaurio, (ex and haurio), *drawn out, removed; deprived of, emptied, exhausted.*

Exhorreo, ēre, ui, n. (ex and horreo), *to be alarmed, to dread, to shudder.*

Exĭgo, ĕre, ēgi, actum, a. (ex, ago), *to drive out, expel, discharge, send forth; to hurl, thrust; plague, trouble; to lead by,* or *beyond, to pass, spend; to demand, collect, enforce, exact; to examine, measure.*

Exĭguus, a, um, adj. *small, little; mean, bad; few.*

Exĭlio. See Exsilio.

Exĭlium, i, n. (ex and solum, *the soil*), *dwelling on a foreign soil; banishment, exile:* also, *the place of exile.*

Exĭmo, ĕre, ēmi, emptum and emtum, (ex, emo), a. *to take out, except; to rescue, liberate, release, to exempt.*

Existo, ĕre, stĭti, n. (ex and sisto), *to stand forth, come out, appear, start up; become visible; to become, to be.*

Exĭtium, i, n. (exeo), *issue, end:* usually, *destruction, ruin, death.*

Exitus, ūs, m. (exeo), *a going out, departure, exit, discharge, issue, result, close, end.*

Exōrābĭlis, is, e, adj. (exoro), *movable by entreaty, exorable, placable, yielding.*

Exōsus, a, um, part. adj. (ex and odi, *I hate*), *hating, detesting; hated, detested;* also, *hateful, odious.*

Expalleo, ēre, and expallesco, ĕre, ui, n. (ex and palleo), *to grow pale; become alarmed at.*

Expātior, āri, ātus, and exspatior. dep. (ex, spatior), *to deviate, wander from the course, expatiate; to overflow.*

Expectandus, a, um, part. fut. pass. from expecto.

Expectātus, a, um, part. perf. pass. from expecto.

Expecto, āre, āvi, ātum, a. and n. (ex and specto), *to look out; to be on the watch for; to expect.*

Expello, ĕre, pŭli, pulsum, a. (ex and pello), *to drive out, thrust out, expel, put to flight.*

Expĕriens, entis, (part. fr. experior), *enduring,* &c.

Expĕrientia, æ, f. (experior), *a trying, trial, proof: practice, experience.* Experientia veri, *mode of ascertaining the truth.*

Expĕrior, īri, expertus, dep. (ex, perior, an obsolete verb, from which comes peritus), *to try, prove, test, to experience.*

Expers, tis, adj. (ex and pars), *having no part in, not concerned in; destitute, devoid of, deprived of.*

Expertus, a, um, part. and adj. (experior), in an active sense, *having tried, proved, experienced;* in a passive sense, *tried, tested, proved, experienced.*

Expīro, āre, āvi, ātum, a. and n. (ex and spiro), *to breathe out, blow out, exhale; expire, die; come forth.*

Expleo, ēre, ēvi, ētum, a. (ex and obs. vb. pleo), *to fill up, fill full; to fulfil; complete; accomplish.*

Explōro, āre, āvi, ātum, a. (ex and ploro), *to search diligently, scrutinize, explore; to seek out, to test.*

Expōno, ĕre, ŭsui, ŏsĭtum, a. (ex, pono), *to put out, put forth, expose; to relate, detail, set forth.*

Expulsus, a, um, (part. of expello), *driven,* &c.

Exsanguis, is, e, adj. (ex and sanguis), *without blood, bloodless; pale; lifeless, dead;* also, *making pale.*

Exsĕro, ĕre, rui, rtum, a. (ex and sero), *to stretch forth, thrust forth, put up, lift up; to show.*

Exsĭlio, īre, ui. and ii, n. (ex and salio), *to leap out, spring forth; spring up, leap up, bound.*

Exsĭlium, i, n. (ex and solum), same as Exilium. which see.

Exsisto, ĕre. See Existo.

Exsurgo, ĕre, urrexi, urrectum, n. (ex and surgo), *to rise up, rise; arise, spring up.*

Exta, ōrum, n. pl. *the entrails, the inward parts,* especially the heart, lungs, liver, spleen.

Extemplo, adv. (ex and templum), *immediately, straightway, forthwith, instantly.*

Extendo, ĕre, di, nsum, and ntum, act. (ex, tendo), *to stretch out, spread out, extend; stretch at full length; put forth, exert; increase, enlarge;* sometimes Extendor, with a middle signification, *to spread itself out.*

Extentus, a, um, (part. of extendo), adj. *extended, outstretched, extensive.*

Externātus, a, um, or exsternatus, part. of exsterno, āvi, āre, *maddened with fright, exceedingly alarmed.*

Externus, a, um, adj. (exter), *out of one's self, outward, external; foreign, strange.*

Exterrĭtus, a, um, part. of exterreo, ēre, ui, ĭtum, *to frighten out of, to terrify, to madden with terror.*

Extĭmeo, ēre, ui, n. and a. (ex and timeo), *to fear greatly, be greatly afraid.*

Extinctus, a, um, part. and adj. fr. extinguo.

Extinguo, ĕre, xi, nctum, a. (ex, stinguo), *to extinguish, quench, annihilate.*

Exto, āre, stĭti, stātum; also written exsto, n. (ex and sto), *to stand out,* or *forth, project; stand,* or *be above: to appear, be visible, exist.*

Extrēmus, a, um, sup. of exter, or exterus, *outermost, last, final, most remote, farthest.*

Exul, ĭs, m. and f. (ex and solum), *an exile, a wanderer.*

Exulto, āre, āvi, ātum, n. (ex and salio), *to leap,* or *spring up frequently, to bound.*

Exŭlŭlo, āre, āvi, ātum, n. (ex, ululo), *to howl,* or *cry out; to make resound with howling.*

Exuo, ĕre, ui, ūtum, a. (ἐκδύω), *to strip, put off, lay aside, remove.*

Exūro, ĕre, ussi, ustum, a. (ex and uro), *to burn, set on fire; parch; to inflame.*

Exŭviæ, ārum, f. (exuo), *apparel,* or *things pertaining to the body, taken off, laid aside,* &c., *skins of beasts, spoils.*

F.

Făbrĭcātor, oris, m. (fabrico), *maker, framer, contriver, constructor.*

Făbrĭcātus, a, um. part. fr. fabricor, ari, dept., same as fabrico, *forged, constructed, built,* &c.

Făbrĭco, āre, āvi, ātum, a. (faber), *to make, construct, build, forge; contrive, devise.*

Fābŭlă, æ, f. (fari), *a narration, narrative, talk, rumor, subject of common talk; a fable.*

Făcĭes, ēi, f. (facio), *the face, countenance; form, appearance, shape.*

Făcĭnus, ŏris, n. (facio), *a great exploit, glorious deed:* but more usually in a bad sense, *a vile action, villany, crime.*

Făcio, ĕre, ēci, actum, a. and n. (fuo, *to be,* or fio), *to make, do; cause; elect: perform, commit; practise; sustain; esteem.*

Factum, i, n. (facio), *a thing done, action, deed, achievement, exploit.*

Factus, a, um, (part. of facio), *made, done, performed, caused,* &c.

Fæx, cis, f. *the lees,* or *dregs of wine,* &c., *sediment, dross, impurity.*

Falcātus, a, um, adj. (falx), *provided with scythes; hooked,* like a scythe.

Fallax, ācis, adj. (fallo), *deceitful, fallacious, treacherous, false.*

Fallo, ĕre, fĕfelli, falsum, a. and n. (σφάλλω), *to make to fall; to deceive; to cheat, beguile, to escape notice; to avoid, shun; to conceal.*

Falsus, a, um, part. (fallo), *deceived: pretended, untrue, false;* adj. *deceitful, lying, treacherous.*

Fāma, æ, f. (φήμη), *fame, report, rumor, reputation, renown, character, honor.*

Fămŭla, æ, f. (famulus), *a female servant, maid-servant.*

Fămŭlus, i, m. (fr. famel, *an Oscan word*), *a servant, attendant.*

Fāris, [For is not found in any author] āri, fātus, dep. (φάω), *to say, to speak.*

Fas, n. indecl. (for), *divine law, what is religiously right; right, justice, equity; that which is possible.*

Fassus, part. of fateor.

Fastigium, ii, n. (fastus, *pride*), *the projecting point,* or *summit of a temple: roof of a house; an eminence, height, summit.*

Fātālis, is, e, adj. (fatum), *decreed, ordained by fate, fated, fatal; calamitous, destructive.*

Fătĕor, ēri, fassus, dep. (φάω), *to confess, own, acknowledge; to indicate, show.*

Fātĭdĭcus, a, um, adj. (fatum and dico), *foretelling, predicting, prophetic.*

Fātīgo, āre, āvi, a. (fr. fatim, acc. of fatis, *a sufficiency,* and ago), *to weary, tire, fatigue; annoy, harass.*

Fātum, i, n. (for, *to speak*), literally means *a thing said,* especially as respects *future destiny: the will of the gods; fate, destiny.*

Fauces, ium, [seldom found in the sing. faux, cis.] f. *the gullet, pharynx, throat, jaws; any narrow passage.*

Faunus, i, m. *a Faun, a guardian god of herds, woods,* and *fields.*

Fautrix, īcis, f. (fautor, wh. fr. faveo), *she that favors, favorable, propitious, protecting.*

Făveo, ēre, fāvi, fautum, n. *to favor, be favourably inclined to, assist.*

Făvilla, æ, f. *hot ashes, embers.*

Fax, făcis, f. (φάω), *a torch.*

Faxo, is, it, for Faciam, Fecerim, and Fecero. See Facio.

Fel, fellis, n. *gall: any thing bitter,* or *disagreeable; bitterness; anger.*

Fēlix, īcis, adj. (feo, *to bear*), *fruitful, productive; rich; happy, fortunate; auspicious, propitious.*

Fĕra, æ, f. (properly fem. of ferus, a, um), scilicet bestia, *a wild animal, game; a monster, a beast.*

Fĕrax, ācis, adj. (fero), *fruitful, productive, abundant.*

Fĕrē, adv. (fero), *almost, nearly, within a little, nigh; about; generally, commonly.*

Fĕrĕtrum, i, n. (fero), *a frame on which any thing is carried; a bier.*

Fĕrīnus, a, um, adj. (fera), *of,* or *belonging to a wild beast.*

Fĕrio, īre, (fera), a. *to strike, smite, hit, cut, thrust, push, beat.* It is deficient in the perf. line.

Fĕritas, ātis, f. (ferus), *savageness, cruelty, barbarity, in humanity:* f. loci, *wildness.*

Fĕro, ĕrre, (Gr. φέρω), perf. tŭli, fr. obs. tolo, that is tollo, sup. lātum, as if tlatum, from obs. tlao (τλάω), *to carry, bring, impel, urge; produce, bear; tolerate, endure; sustain, withstand; permit, require; take away; obtain, offer, give; report.*

Fĕrox, ōcis, adj. (fero), *fast, rapid; courageous, brave; insolent, wild, ungovernable; fierce, cruel, ferocious, savage.*

Ferrūgo, ĭnis, f. (ferrum), *the color of iron; dark blue; rust of iron:* fig. *envy.*

Ferrum, i, n. *iron; any iron instrument,* particularly *the sword.*

Fertĭlĭtas, ātis, f. (fertilis, wh. fr. fero), *fruitfulness, fertility, abundance, richness.*

Fĕrŭla, æ, f. the shrub called *fennel-giant—rod,* or *branch of it—any branch,* or *staff.*

Fĕrus, a, um, adj. (θήρ). *wild, not domestic, untamed, uncultivated, savage, fierce.*

Fervens, entis, (part. of ferveo), adj. *boiling, heating, glowing, hot, ardent.*

Ferveo, ēre, bui, n. *to ferment, be hot, burn, boil; to glow, be angry, be vehement.*

Fervor, ōris, m. (ferveo), *a fermentation, waving, raging, violent heat.*

Fessus, a, um, adj. (fatiscor), *wearied, fatigued, tired; enfeebled, weak, infirm.*

Festum, i, n. *a feast, a festival.*

Festus, a, um. adj. *festival, festive, solemn, festal.*

Fībŭla, æ, f. *any thing used for joining,* or

fastening, a clasp, buckle, brooch, pin, nail, &c.

Fictus, a, um, part. fr. fingo.

Fĭdes, ēi, f. (fido), *confidence reposed, credit; uprightness, fidelity; faith, solemn engagement.*

Fīdissĭmus, a, um, sup. of fidus.

Fīdūcia, æ, f. (fido, *to confide*), *trust, confidence, reliance; courage, self-reliance.*

Fīdus, a, um, adj. (fido), *faithful, trusty, sure, certain, safe, to be relied on.*

Fīgo, ĕre, xi, xum, a. *to stick, fix, fasten: to stick*, or *post up, to affix; make fast*, or *firm; appoint, establish; pierce, transfix.*

Fĭgūra, æ, fem. (fingo), *figure, form, shape, likeness, image; kind, manner; species of animals.*

Fīlia, æ, f. *a daughter.*

Fīlius, ii, m. *a son.*

Fīlum, i, n. *a thread, cord, fibre.*

Findo, ĕre, fidi, fissum, a. *to cleave; cut, split; divide, separate, sever.*

Fīnio, īre, īvi, ītum, a. (finis), *to confine within limits, to limit, to fix by limits; to restrain, check, to determine, prescribe; to terminate, finish, end.*

Fīnis, is, m. and sometimes f. *a limit, boundary; measure, duration, length; end, termination, conclusion: intention, design.*

Fīnītus, a, um, part. of finio.

Fingo, ĕre, finxi, fictum, a. *to form, fashion, make; imagine, conceive, feign, devise.*

Fio, fĭri, factus sum, irr. n. pass. *to become; to occur, to arise; to be made, be done, be produced.*

Firmo, āre, āvi, ātum, a. (firmus), *to make firm*, or *fast; to strengthen, secure; to invigorate, recruit; to confirm.*

Firmus, a, um, (for fidmus, fr. fido), *firm, stable, not easily moved; steadfast, immovable: faithful; strong, robust; healthy.*

Fissus, a, um, part. of findo.

Fistŭla, æ, f. *a pipe; a shepherd's pipe; a pen made of reed.*

Fixus, a, um, (part. of figo), *fixed: affixed, posted up: fast, immovable, unchangeable, pierced through.*

Flāgro, āre, āvi, ātum, n. (flo, *to blow*), *to burn, be on fire; to glow, flush;* trans. *to love ardently; to inflame with love.*

Flāmen, ĭnis, n. (flo), *a blowing; a blast, gale, breeze; wind.*

Flamma, æ, f. *a flame, blaze, flaming heat, fire; ardour, passionate vehemence*, (perhaps fr. flo, or fr. Gr. φλέγμα, φλέγω, φλόξ).

Flammĭfer, a, um, adj. (flamma and fero), *bearing a flame, flammiferous, flaming.*

Flāvus, a, um, adj. *yellow, gold-colored, flaxen.*

Flecto, ĕre, xi, xum, (perhaps fr. πλεκτός, *plaited*), *to bend, bow, turn, curve, direct.*

Fleo, ēre, ēvi, ētum, n. and a. (φλέω), *to weep, shed tears; to bewail, weep for, weep over; to distil, trickle.*

Flētus, ūs, m. (fleo), *a weeping, wailing, lamenting.*

Flexus, a, um, (part. fr. flecto), *bent, bowed, curved.*

Flōreo, ēre, ui, n. (flos), *to blossom, bloom, flower; to flourish, excel, be eminent; to abound in.*

Flos, ōris, m. (φλόος, *bloom*), *a flower, blossom; the prime*, or *excellence of any thing.*

Fluctus, ūs, m. (fluo), *a flowing; a wave.*

Fluidus, a, um, adj. (fluo), *flowing, fluid, liquid; soft, tender; flabby, weak; weakening.*

Flūmen, ĭnis, n. (fluo), *a running of water; running water, a stream, river, copious flowing.*

Flūmĭneus, a, um, adj. (flumen), *being in* or *on a river; of a river.*

Fluo, ĕre, xi, xum, n. (πλέω, πλύω, Attice, φλύω), *to flow, to be fluid; to flow over, drip; to dissolve, relax; to move swiftly; to flow to, arrive at; to spread; to vanish, pass away.*

Flŭvĭālis, e, adj. (fluvius), *of*, or *pertaining to a river*, or *running water.*

Flŭvius, i, m. (fluo), *running water, a river.*

Fœcundus, a, um, adj. (obs. vb. feo), *fruitful, fertile, abounding, plentiful, rich, copious.*

Fœdo, āre, āvi, ātum, a. (fœdus, a, um), *to disfigure, deform; to soil, defile, pollute; to kill; to devastate, to injure.*

Fœdus, a, um, adj. *deformed, foul, loathsome; cruel, horrible, detestable.*

Fœdus, ĕris, n. *an alliance, confederacy, league; a compact, agreement; union, connection; settled decree, law, order.*

Fœmĭna, æ, f. (obs. feo, *to produce*), *the female in all animals; a woman, a female.*

Fœmĭneus, a, um, adj. (fœmina), *belonging to a woman, womanly, womanish, delicate, effeminate.*

Fœtus, us, m. (fr. obs. vb. feo), *a generating, producing; offspring; fruit, produce.*

Fŏlium, i, n. (φύλλον), *a leaf, of tree, herb*, or *flower; a leaf of paper.*

Fons, ontis, m. *a fountain, spring, well:* fig. *cause, origin, source*, (probably fans, fr. φαινειν, *to bring to light*).

Fŏrāmen, ĭnis, n. (foro, *to bore*), *an opening, aperture, hole, bore.*

Forem, es, et, &c. (contr. for fuerem, fr. obs. fuo, φυω, *I am*), equivalent to essem, esses, &c., and to fuissem, es, &c.

Fŏres, um, f. *a door, gate, the folds of door*, or *gate; an entrance*, (perhaps fr. θύρα).

Forma, æ, f. (fero), *form, figure, shape; image, picture, model; beauty.*

Formātus, a, um, part. fr. formo.

Formīdābĭlis, is, e, adj. (formido), *dreadful, formidable.*

Formīdo, ĭnis, f. *fear, terror, dread; veneration, awe; timidity; a cause of fear, terror*, (perhaps fr. formus, *hot*, wh. fr. θερμός).

Formo, āre, āvi, ātum, a. (forma), *to form, frame, fashion, shape; instruct, train up; to effect, arrange, regulate; imagine, conceive; to represent, depict.*

Formōsus, a, um, adj. (forma), *of a beautiful form, handsome, beautiful, comely, fair, fine.*

Fornax, ācis, f. *a furnace, stove, oven.*

Fors, tis, f. (fero), *chance, hap, fortune, luck.*

Forsĭtan, adv. (fors, sit, an), *perhaps, peradventure, perchance.*

Fortĕ, adv. (the abl. of fors), *by chauce, casually, peradventure; perhaps.*

Fortis, is, e, adj. (fero), *brave, gallant, stout-hearted, courageous: excellent, noble; strong, vigorous.*

Fōrtĭter, fortiŭs, fortissimĕ, adv. (fortis), *bravely, gallantly, courageously; boldly, confidently; strongly.*

Fortūna, æ, f. (fors), *fortune, chance; the Goddess fortune; a fortune, possessions, wealth, estate; condition in life; share, part.*

Fortūnātus, a, um, adj. (fortuna), *happy, fortuuate, lucky; in good circumstances, opuleut.*

Fōrum, i, n. (fores, because of being outside of any building), *a street; the enclosure,* or *vestibule of a sepulchre; a market-place; the banker's street; a public place* for performing rites, administering justice, &c.

Fossa, æ, f. (fodio, *to dig*), *a ditch, trench, fosse.*

Fŏveo, ēre, fōvi, fōtum, a. *to nourish, cherish, to warm, keep warm, to embrace, fondle, caress, to favor, support, encourage.*

Fractus, a, um, (part. of frango), as adj. *weak, feeble, effemiuate.*

Frænum, i, n. *a bit, bridle, curb, rein; check, restraint.* It is also masculine in pl.

Fragor, ōris, m. (frango), *a breaking; a crash, noise; a peal.*

Frăgōsus, a, um, (frango), *full of broken stones; rough, craggy, steep.*

Frāgum, i, n. *a strawberry; a strawberry bush.*

Frango, ĕre, ēgi, fractum, (the pret. line fr. ῥήσσω), *to break, dash to pieces: to subdue, depress, humble.*

Frāter, tris, m. (φράτηρ, *a clansman, kinsman*), *a brother:* fratres, *brethren,* male and female.

Frāternus, a, um, adj. (frater), *brotherly, fraternal, of a brother; kindred, related.*

Fraus, dis, f. *fraud, deceit, guile, dishonesty: delusion, error; prejudice, detriment; offence, crime.*

Frĕmo, ēre, ui, ĭtum, n. (βρέμω), *to murmur, mutter: to grumble: to make any loud noise, to roar, rage.*

Frĕquens, entis, adj. *frequent, often with,* or *about; happening often; usual, common; assembled in great numbers, numerous; populous, much frequented.*

Frĕquento, āre, āvi, ātum, a. (frequens), *to frequent, resort much to; to visit in great numbers, celebrate; to crowd, to fill, to people; to collect, assemble; to do a thing frequeutly.*

Frĕtum, i, n. (ῥέειν, *to flow*), *a strait, channel;* poetically *the sea, a sea.*

Frētus, a, um, adj. *trusting to, relying on, confiding in.*

Frīgĭdus, a, um, adj. (frigus), *cold, cool; dull, insipid, frigid; without feeling,* or *affection: chilling.*

Frīgus, ŏris, n. (ῥῖγος), *cold; a shivering from cold; a chilly horror.*

Frondesco, ĕre, ui, n. (frons), *to put forth leaves.*

Frons, ondis, f. *the leaf of a tree;* hence, *a branch with leaves, a green bough; a tree with green leaves.*

Frons, ontis, f. *the forehead, brow, front, forepart.*

Fructus, ūs, m. (fruor, *to enjoy*), *use, enjoyment; profit, advantage; produce; fruit; pleasure.*

Frūges, um, f. pl. (fruor, *to enjoy,* or fr. φρύγω, *to parch*), *fruit* of any kind; *corn,* &c. Hence, *fruits,* that is, *advantages, rewards;* also, *results, products, consequences.*

Fruor, i, ĭtus and ctus, dep. *to enjoy, use; to take pleasure in, be delighted with.*

Frustrà, adv. (fraus), *deceitfully; in vain, to no purpose.*

Frŭtex, ĭcis, m. *a shrub, a bush; a branch of a plant.*

Fŭga, æ, f. (φυγή), *a fleeing, a flight; exile; speed; avoidance, aversion.*

Fŭgātus, a, um, (pass. part. fr. fugo), *routed, dissipated, dispersed, expelled.*

Fŭgax, ācis, adj. (fugio), *apt to flee; flying swiftly, fleet; flying, fleeing; fleeting, transient.*

Fŭgio, ĕre, i, ĭtum, (φευγω), n. and a. *to flee, to fly; vanish, decay: to fly from, avoid, escape.*

Fŭgo, āre, āvi, ātum, (obs. fugus, *flight*). *to put to flight, rout, disperse; to drive away, remove, expel, banish.*

Fulgeo, ēre, lsi, n. (φλέγω, *to burn*), *to flash, to lighten; to shine, be bright, glitter; to be conspicuous.*

Fulgor, ōris, m. (fulgeo), *a flash of lightning, lightning glare; brightness, splendor; renown.*

Fulgur, ŭris, n. (fulgeo), *a flash of lightning, lightning; brightness, splendor.*

Fulmen, ĭnis, n. (contr. fr. fulgimen, fr. fulgeo), *lightning* darting down and striking, *a flash of lightning, a thunderbolt, a lightning stroke.*

Fulvus, a, um, adj. (perhaps fr. fulgeo), *yellow, gold-colored, reddish, tawny.*

Fūmĭdus, a, um, adj. (fumus), *full of vapor, smoking: smoky, smoke-colored.*

Fūmo, āre, āvi, ātum, n. (fumus), *to emit smoke, to smoke, to reek.*

Fūmus, i, m. *smoke, vapor, fume, exhalation, steam.*

Functus, a, um, part. from fungor.

Funda, æ, f. (fundo, or σφενδόνη, *a sling*), *a bag, small bag, purse, a net: a sling.*

Fundo, ĕre, fūdi, fūsum, a. (χέω, χύνω), *to pour, discharge; to produce, bring forth.*

ūnestŭs, a, um, adj. (funus), *causing destruction*, or *death, deadly, calamitous, dangerous, dismal.*

Fungŏr, i, ctus, dep. *to do, perform, execute, discharge, administer, conduct; to enjoy, use.*

Fūnĭs, is, m. *a rope, cord, cable:* perhaps fr. σχοῖνος, *a rope.*

Fūnŭs, ĕris, n. (φόνος, *a slaying*), *a corpse, dead body; interment, burial, funeral rites, funeral, a funeral pile; death, slaughter, murder; destruction, ruin; the shade of one dead.*

Fŭrens, entis, part. of furo, ĕre, ui, (θῦω, θύρω), *to be mad, out of mind; to be inspired; to rage, be furious, to riot, to revel.*

Fŭriālĭs, is, e, adj. (furia, *madness*), *furious, raging, mad; horrible, dreadful, cruel; making mad: inspired.*

Fŭrĭbundŭs, a, um, adj. (furio), *mad, raging, furious: inspired, enthusiastic.*

Fŭro, ĕre, ui, n. See Furens.

Fŭror, ōris, m. (furo), *fury, madness, rage: inspiration, enthusiasm; extravagance; ardent desire.*

Furtim, adv. (fur, *a thief*), *by stealth, secretly, privily.*

Furtīvus, a, um, adj. (furtum), *stolen, pilfered; clandestine, secret; concealed; favorable to secresy.*

Furtŭm, i, n. (furatum fr. furor, *to steal*), *a thing stolen; theft; any secret action; an intrigue.*

Fuscŭs, a, um, adj. (furvus, *dusky*, wh. fr. ορφός), *brown, tawny, swarthy, dusky;* also, *hoarse, rough.*

Futurus, a, um, (part. fr. sum), *that will be, about to be, future.*

G.

Gălĕa, æ, f. (fr. γαλεη, *a weasel*, or *marten cat*, fr. wh. military bonnets were made), *helmet, helm, casque.*

Gallĭcus, a, um, adj. (Gallia), *of Gaul, Gallic.*

Gangēs, is, m. (Γάγγης), *the Ganges*, the celebrated river of India.

Gargăphiē, ēs, f. (Γαργαφία), *a fountain in Bœotia*, near Platæa: also, *a valley of the same.*

Garrŭlus, a, um, adj. (garrio, *to prate*), *prating, prattling, garrulous, loquacious; chattering, chirping; murmuring, purling.*

Gaudeo, ēre, gavīsus sum, n. pass. (γαυριάω, *to pride one's self*), *to rejoice, be glad.*

Gaudĭum, i, n. (gaudeo), *joy, gladness; pleasure, enjoyment, delight.*

Gĕlĭdus, a, um, (gelu), *icy-cold, gelid.*

Gĕmĭnātŭs, a, um, (part. fr. gemino), *doubled, double, repeated.*

Gĕmĭnus, a, um, adj. *twin, born at the same time: like, equal; double; twain; both; large, bulky.*

Gĕmĭtus, ūs, m. (gemo), *a groan, deep sigh; pain, sorrow.*

Gemma, æ, f. *a gem, jewel, precious stone; any thing made thereof; stone in a ring, a ring, a seal: a pearl: an ornament: the eye*, or *bud in vines* or *other trees.*

Gemmans, antis, (part. of gemmo), *to be set with*, or *glitter like gems, jewelled: to bud, gem*, or *put forth buds.*

Gĕmo, ĕre, ui, itum, a. and n. *to groan, moan, sigh, utter plaintive sounds.*

Gĕna, æ, f. *the eyelid; the eye*, (in these significations it is found only in the pl.), *the cheek.*

Gĕner, ĕri, m. *a son-in-law.*

Gĕnĕrōsus, a, um, adj. (genus), *noble, highly descended, from illustrious ancestors; noble-hearted, magnanimous, generous; ambitious: excellent; abounding, fruitful.*

Gĕniālis, is, e, adj. (genius), *originating with Genius, the god of joy; delightful, delicious, cheerful, glad*, and fr. gigno, *matrimonial, conjugal, nuptial.*

Gĕnĭtīvus, a, um, adj. (geno, or gigno), *natural, innate:* also, *producing, begetting.*

Gĕnĭtŏr, ōris, m. (geno, or gigno), *a father, sire, creator; author, producer.*

Gĕnĭtrix, īcis, f. (fr. geno, or gigno), *a mother; authoress, she that produces.*

Gĕnĭtus, a, um, part. of gigno.

Gens, tis, f. (γένω, or γίγνω, *to spring up, be born*), *a clan* among the Romans embracing many *familiæ*, or *stirpes*, and applied specially to the patricians: *a breed, stock*, &c., of animals: *a nation* containing many *populi: a nation* in a general sense.

Gĕnū, n. indeclinable in sing., pl. genua, um, bus, (γόνυ), *the knee.*

Gĕnŭs, ĕris, n. (γένος), *all of a kindred*, or *kind, a race, family, stock; a genus; kind, sort, quality; descendant, descent.*

Germānă, æ, f. (properly the fem. of adj. germanus), *a full sister, a sister.*

Gĕro, ĕre, essi, estum, a. *to produce, bear; to carry, wear; to carry on; to do, perform.*

Gestāmĕn, ĭnis, n. (gesto), *any thing borne*, or *worn, a burden, load; that in*, or *on which a thing is carried.*

Gestio, īre, īvi, and ii, n. (gestus, *a carrying*), *to bear, to carry: to make gestures, give way to joy, to delight in, to exult.*

Gesto, āre, āvi, ātum, a. (gero), *to carry, bear, have; carry about, report.*

Gestŭs, a, um, part. of gero.

Gĭgas, antis, m. (Γίγας), *a giant.* The Gigantes, or Giants, a huge, savage, and godless race, represented as having serpents for legs: said to be sons of Terra (γεά), and to have conspired against Jupiter, by whom they were defeated and destroyed. See note on page 55.

Gigno, ĕre, gĕnui, genĭtum, a. (γίγνω), *to generate, to beget; produce, bring forth*, Gignor, *to be born.*

Glăciālis, is, e, adj. (glacies), *icy, frozen, full of ice, like ice.*

Glăcies, ēi, f. (perhaps fr. gelo), *ice;* fig. *hardness, solidity.*

Glădiŭs, i, m. *a sword.*

Glans, dis, f. (Doric γάλανος, βάλανος, *an acorn*), any *kernel-fruit*, especially the *acorn : a ball.*

Glēbă, æ, f. *a clod*, or *lump of earth, glebe, soil, earth, land.*

Glomĕro, āre, āvi, ātum, a. (glomus, *a clew*), *to wind round, form into a ball, to round, to mould round.*

Glōriă, æ, f. *glory, honour, fame, renown ; ornament, pride ; boasting, vain-glory ; ambition.*

Gnossius, a, um, adj. *Cretan*, from the ancient city Gnossus in Crete.

Gorgon, ŏnis, or Gorgō, ūs, f. *a monster of horrid aspect.* Several are mentioned, but especially three sisters, daughters of Phorcys and Ceto ; their names were Euryale, Stheno, and Medusa ; their hair was entwined with serpents, and all who looked upon them were turned into stone. Medusa, the most fearful and famous, was slain by Perseus, and by him her head was presented to Minerva, who placed it on the Ægis.

Gorgŏneus, a, um, adj. *Gorgonean, of the Gorgon.*

Grăcĭlis, is, e, adj. *slender ; thin, narrow ; fine, soft ; lean, meagre :* fig. *light, easy.*

Grădior, ī, gressus sum, dep. (gradus), *to step, take steps, to walk, go, proceed.*

Grădus, ūs, m. *a step, pace, stride ; footing, place ; a stair ; degree, condition, rank.*

Graius, a, um, adj. *Grecian.*

Grāmen, ĭnis, n. (γρώω, *to eat*, Sanscrit gras, *to devour*), *grass, plant, herb.*

Grāmĭneus, a, um, adj. (gramen), *of grass, herbs*, or *plants, grassy, full of grass.*

Grandis, is, e, adj. *large, big, very great ;* hence, *weighty ; sumptuous ; noble.*

Grātes, um, pl. f. (gratus), *thanks ;* particularly *thanks to the gods ;* gratiæ, *thanks to men.*

Grātiă, æ, f. *pleasantness, grace ; favor, friendship ; interest, influence ; kindness :* also, *gratitude.*

Gratiæ, *the Graces*, three in number, Aglaia, Thalia, and Euphrosyne.

Grātor, āri, ātus, dep. (gratus), *to show joy, congratulate ; to rejoice ; to thank.*

Grātŭs, a, um, adj. (χαρτός, *delightful*), *pleasing, acceptable, grateful ; deserving acknowledgment : thankful, grateful for.*

Grăvātŭs, a, um, (part. of gravo, are), *weighed down, burdened, troubled, oppressed, overcome.*

Grăvĭdus, a, um, adj. (gravis), *filled, laden, heavy ; pregnant ; fruitful.*

Gravĭs, is, e, adj. *heavy, weighty, ponderous ; great, eminent ; severe, violent ; grave, serious ; disagreeable, offensive ; laden, burdened, troubled ; pregnant.*

Grăvĭtās, ātis, f. (grăvis), *heaviness, weightiness, gravity ; pregnancy : dignity, authority.*

Gressŭs, ūs, m. (gradior), *a going, a step, a pace, gait.*

Grex, grĕgis, m. *a flock, herd ; a company, assembly, a troop ; the crowd, the common herd.*

Gurgĕs, ĭtis, m. *a whirlpool, eddy, gulf,* poetically, *any deep water, sea, lake,* or *river.*

Guttă, æ, f. *a drop of any liquid ; a speck* resembling a drop.

Guttŭr, ŭris, n. *the throat ; a goitre,* or *swelling in the neck.*

Gyrus, i, m. *a circle, ring, compass.*

H.

Hăbēnă, æ, f. (habeo), properly *that whereby any thing is held ; a thong ; a rein.*

Hăbeo, ēre, ui, ĭtum, a. *to have, hold, possess ; enjoy ; to esteem ; to reckon.*

Hăbĭlis, is, e, adj. (habeo), *easy to be managed ; suitable ; commodious, fitted to ; movable, swift.*

Hăbĭtābĭlis, is, e, adj. (habito), *habitable, that may be inhabited.*

Hăbĭtandŭs, a, um, part. of habito.

Hăbĭto, āre, āvi, ātum, a. and n. (freq. of habeo), *to have usually, hold often ; to inhabit, dwell in.*

Hăbĭtŭs, us, m. (habeo), *habit, condition, state ; dress, attire.*

Hactĕnŭs, adv. (hac, tenus, scilicet, parte), *in so far, in as much as, as far as, so far as ; thus far.*

Hædŭs, i, m. *a kid.*

Hæmŏniŭs, a, um, adj. same as Aemonius, a, um, *Thessalian.*

Hæreo, ēre, si, sum, n. (perhaps fr. αἱρέω, *to catch*), *to be fastened to, to stick, to cling : to stick fast, be retarded ; to be embarrassed, to hesitate.*

Hālĭtŭs, us, m. (halo, *to breathe*), *breath ; exhalation, vapor, steam, damp ; a breeze ; the soul.*

Hămādrўăs, ădis, f. (ἁμαδρυάς), *a wood nymph ; hamadryad ;* living in a tree and dying with it.

Hāmātŭs, a, um, adj. (hamus), *hooked, crooked, barbed.*

Hāmŭs, i, m. *a hook ; hilt of a sword ; any thing like a hook :* fig. *a bait, artifice, deceit.*

Harpalos, i, m. the name of one of Actæon's dogs.

Harpўia, æ, f. *Harpy*, the name of one of Actæon's dogs.

Hastă, æ, f. *a spear, lance, javelin.*

Hastīlĕ, is, n. (hasta), *the wood of the spear, a shaft ; the spear ; a branch, a stake.*

Haurio, īre, si, stum and sum, seldom īvi, or ii, ītum, a. (ἀρύω), *to draw, draw forth, draw out, to fetch up, tear up ; to draw in, drink in, breathe in ; to consume ; to hear,* or *see ; to enjoy ; to suffer ; to empty,* or *drain, to exhaust ; to pierce.*

Haustus, us, m. (haurio), *a drawing, draught.*

Hebrus, i, m. *Hebrus*, a river of Thrace, now *Marizza.*

Hĕdĕra, æ, f. (perhaps hæreo, *to cling*), *ivy,* the Hedera helix of Linnæus.

Hei, int. *hah ! alas ! woes me !*

Hēlias, ădis, f. (ἡλιάς), plur. Heliades, the daughters of the Sun, and sisters of Phaëthon.

Hĕlĭcon, ōnis, m. (Ἑλικών), *a mountain in Bœotia*, sacred to Apollo and the Muses, now *Zagara*, or *Palaevouni*.

Herba, æ, f. (φορβή, Æolice, φερβή), *grass, an herb, herbage; green blade*, or *stalk*.

Herbōsus, a, um, adj. (herba), *grassy, full of grass; herby, full of herbs*.

Hĕrīlis, is, e, adj. (herus), *of a master*, or *mistress of a family, belonging to master*, or *mistress*.

Hēros, ōis, m. (ἥρως), *a hero, demigod, one descended from the gods by either father* or *mother*, or *a man by noble deeds deified: a man of singular merit*.

Hersē, ēs, f. pr. n. *Herse*, daughter of Cecrops.

Hespĕrius, a, um, adj. (ἑσπεριός), *western, towards the west: Hesperian, Italian*.

Heu, int. *ah! alas!* sometimes expressive of admiration.

Hiatus, ūs, m. (hio), *a gaping, yawning, aperture, chasm; a hiatus; eagerness, desire*.

Hic, hæc, hoc, dem. pro. (perhaps fr. heus, or fr. ἵς), *this; he, she, it*; also, *the same; such*.

Hinc, (hic), adv. *hence, from this place, from this time: on this side*.

Hinnītus, us, m. (hinnio), *a neighing, whinnying*.

Hippŏtădes, is, m. *a patronymic, Æolus*, grandson of Hippotes.

Hirsūtus, a, um, adj. *hairy, shaggy, bristly, rough, rugged: unpolished, rude*.

Hisco, ĕre, n. and a. (contr. fr. hiasco), *to gape, yawn, open*.

Hŏmo, ĭnis, m. and f. (humo, fr. humus), *man, mankind, a man*, or *woman*.

Hŏnor, ōris, m. (perhaps fr. αἶνος, *praise*), *honor: esteem, regard: ornament, splendor, beauty*.

Hŏnōrātus, a, um, part. and adj. *honored; esteemed, regarded, distinguished*.

Hōra, æ, f. (ὥρα), *time* in general: *a season*, hence Horæ, *Goddess of the Seasons; an hour*.

Horrendus, a, um, (part. of horreo), *dreadful, horrible, frightful, terrific, striking with awe, astounding*.

Horreo, ēre, ui, n. and a. *to shudder; to tremble, move tremulously; tremble with cold, quake with fear, to bristle up; look horrid; be afraid of*.

Horresco, ĕre, ui, n. and a. (horreo), *to tremble, quake, shudder, shiver; to bristle, present points; stand erect*.

Horrĭdus, a, um, adj. (horreo), *horrid, horrible, hideous; trembling with cold, shivering; rough, standing on end*.

Horrĭfer, ĕra, ĕrum, adj. (horror, fero), *causing terror, making to shudder, terrible, horrific; rough*.

Hortāmen, ĭnis, n. (hortor), *an encouragement, an incitement*.

Hortātor, ōris, m. (hortor), *an encourager, an inciter*.

Hortus, i, m. (χόρτος), *any enclosed place; a garden*.

Hospes, ĭtis, m. and f. *a foreigner, sojourner; a stranger; a host, a guest*.

Hospĭtium, i, n. (hospes), *a guest's chamber; a place where strangers were entertained; a lodging; a reception; hospitality*.

Hostis, is, m. and f. *a stranger, enemy, foe*.

Hūmānus, a, um, adj. (homo), *human; of*, or *belonging to mankind; humane, courteous; polite, civilized; well educated, refined*.

Hūmens, entis, (part. of humeo), *being wet, moist, bedewed*; perhaps from χεω.

Hūmeo, ēre, *to be wet, be moist, be bedewed*; perhaps from χεω.

Hŭmĕrus, i, m. properly the *bone of the upper part of the arm*; hence, *the upper arm; the shoulder*.

Hūmĭdus, a, um, adj. (humeo), *moist, wet, damp, soaked, humid; flowing, liquid*.

Hūmĭlis, is, e, adj. (χυμαλός), *lowly, not high, near the earth; not deep; humble, mean, obscure, abject*.

Hūmor, ōris, m. (humeo), *moisture, sap, humidity; a liquid; the watery element*.

Hūmus, i, f. (obs. Gr. root χαμός), *the ground, earth, soil; country*.

Hўădĕs, ŭm, f. pl. (ὑάδες), *the Hyades*, or *Rainers*, seven daughters of Atlas, who became stars after death, and were placed in the head of the constellation Taurus.

Hyălē, ēs, f. pr. n. (ὑάλος), *one of Diana's attendant nymphs*; the word means *glassy, transparent*.

Hyantius, a, um, adj. (Ὑαντεύς). The people of Bœotia were called Hyantes from their king Hyas; hence, Hyantius, Bœotian. Hyantius juvenis, Actæon, grandson of Cadmus, the Bœotian king.

Hyems, or Hiems, ĕmis, f. (χειμών, *stormy water*), *rainy, stormy weather; a storm, tempest; winter, the stormy season*; fig. *vehemence, violence*; also, *cold, chillness*.

Hўlactor, ōris, m. (Ὑλακτωρ), proper name of a hunting-dog, *Barker*.

Hўlæus, i, m. (ὕλη, *a wood*), proper name of a hunting-dog, *Woodland*.

Hymen, ĕnis, and Hўmĕnæus, i, m. (Ὑμέναιος), *the God of Marriage*: also, *the nuptial song; the nuptials*.

Hўpĕrion, ōnis, m. (Ὑπερίων), *Sol, the Sun*: also, *the father of Sol*.

I.

Iacchus, i, m. (Ἰακχος), *a name of Bacchus*, used in his mysteries, from Ιαχεω, *to shout in revelry*.

Iāpĕtĭonĭdēs, is, m. patronymic, *son of Japetus*.

Iāpĕtus, i, (Ἰαπετός), *one of the Giants*, husband of Clymene, and father of Atlas, Epimetheus and Prometheus.

Ibi, adv. *there, then; in that state*.

Ichnŏbătēs, is, m. (*ἰχνοβάτης*), *Tracer*, the name of one of Actæon's dogs.

Ictus, a, um, (part. of īco, ĕre, īci, ictum, a. *to strike*), *struck, beaten.*

Ictus, ūs, m. (ico), *a stroke, blow, thrust, stab, cast; a beat* in counting musical time.

Idæus, a, um, *of*, or *belonging to Ida*, æ, f. *a mountain in Phrygia:* also, *a mountain in Sicily*, where Jupiter was concealed.

Idem, ĕădem, ĭdem, (is, dem), pro. *the same, just that, just the.*

Ideo, conj. *therefore, for that cause.*

Idōneus, a, um, adj. *fit, meet, proper, convenient, suitable.*

Ignārus, a, um, adj. (in and gnarus, *knowing*), *ignorant, unskilled, not experienced in; unacquainted with, unmindful, forgetful: unknown.*

Ignāvus, a, um, adj. (in and gnavus, *active*), *inactive, indolent, slothful, sluggish; dastardly, spiritless; unproductive, unfruitful; making indolent* or *sluggish.*

Igneus, a, um, adj. (ignis), *fiery, burning; glowing, hot, ardent, fervent.*

Ignĭfer, a, um, adj. (ignis and fero), *bearing* or *bringing fire, fiery.*

Ignĭgĕnă, æ, m. (ignis and geno), *fire-born, son of fire—Bacchus*, so called because his mother, when pregnant with him, was struck by lightning, but the child saved.

Ignĭgĕnus, a, um, adj. (ignis and geno, or gigno), *producing fire.*

Ignĭpes, ĕdis, adj. (ignis and pes), *fiery-footed*, that is, exceedingly swift.

Ignis, is, m. *fire; light, flame, heat: love.*

Ignōro, āre, āvi, ātum, a. and n. (ignarus), *to be ignorant of, not to know, have no knowledge of; not to recognise.*

Ignōtus, a, um, (part. fr. ignosco), as adj. *unknown, strange:* actively, *not knowing, unacquainted with, ignorant.*

Ilex, ĭcis, f. *a peculiar species of oak; the holm-oak; an evergreen oak.*

Ilia, ium, ibus, n. pl. *the bowels, guts, entrails, intestines, the loins, flank, abdomen.*

Ilion, or Ilium, ii, n. the city *Troy.*

Illĕ, ă, ŭd, gen. īus, dem. pron. *he, she, that*, plu. *they, those*, referring to something preceding.

Illīc, adv. *there, in that place.*

Illīmis, is, e, adj. (in and limus), *free from mud or slime, clear, pure.*

Illinc, adv. (perhaps from illic) *from that place; thence; from that quarter.*

Illūc, adv. (illic), *thither, to that place.*

Illūdens, part. pres. of Illudo, ere, usi, usum, n. and a. *to play with, sport with, jest with, mock, deride, jeer, trick, deceive.*

Illustris, is, e, adj. (in and lustro), *filled with light, clear, bright, resplendent, luminous; evident, conspicuous, perspicuous, lucid; eminent, distinguished, illustrious.*

Illyricus, a, um, adj. *Illyrian, of Illyricum.*

Imāgo, ĭnis, f. (as if imitago, fr. imitor, or fr. an obs. verb, imor), *an image, likeness, figure, shape.*

Imber, bris, m. (*ὄμβρος*), *rain, a storm* or *shower of rain, pelting rain, rain with thunder;* fig. *a shower, a showery hail: rainwater; rain-cloud: water, spray.*

Imbūtus, a, um, part. of imbuo, ĕre, ui, (*ἐμβύω, to stuff in*), *to fill*, especially with moisture; *to wet, soak, steep, saturate, imbue; to stain, color, scent; to taint, infect.*

Imĭtāmen, ĭnis n. (imitor), *an imitation, likeness, resemblance; the act of imitating.*

Imĭtans, part. pres. of Imitor, āri, ātus, *to imitate, copy, try to resemble, counterfeit; resemble.*

Immădeo, ēre, or Immadesco, ĕre, pf. ui, n. (in, madeo), *to become moist; to be inly moistened, to be soaked.*

Immānis, is, e, adj. (derived by Macrobius fr. in and manis or manus, *good*, which last probably from *μάω, to desire*), *monstrous, inhuman, wild, cruel, fierce; enormous, immense; astonishing, wondrous.*

Immĕdĭcābĭlis, e, adj. (in, medicabilis), *incurable.*

Immensus, a, um, adj. (in, mensus), *unmeasured, immeasurable, boundless, vast, immense, endless.*

Immergo, ĕre, ersi, ersum, a. (in and mergo), *to plunge into, immerse, dip, sink.*

Imměrĭtus, a, um, adj. (in and meritus), both active and passive signification—active, *innocent, that has not deserved*—passive, *unmerited, undeserved.*

Immĭneo, ēre, ui, n. (in, mineo), *to project near, impend, overhang, be suspended over: to be intent upon, be eager for, on the watch for.*

Immistus, or Immixtus, a, um, (part. of immisceo), *to mix in, mingle, intermix.*

Immītis, e, adj. (in and mitis), *sour; cruel, remorseless.*

Immitto, ĕre, īsi, issum, a. (in, mitto), *to send in, discharge at*, or *against, let loose, let drop.*

Immōtus, a, um, adj. (in, and motus), *unmoved, undisturbed, still, stedfast, unshaken, unaltered.*

Immūnis, e, adj. (in, munus), *exempt from a public office or burden; bearing no part in; unconcerned in: untaxed, unforced, free; bringing no gift; receiving no gift.*

Immurmūro, āre, āvi, n. (in and murmuro), *to murmur in, murmur against, murmur at; murmur.*

Imō and Immo, adv. *yes, yea* (seriously or ironically), *truly; yes, forsooth; nay rather.*

Impătiens, entis, adj. (in and patiens), *that will not* or *cannot bear, unable to endure, impatient under, averse to, not yielding to: ungovernable, immoderate.*

Impĕdio, īre, īvi, and ii, ītum, a. (in and pes, thus properly of the feet), *to entangle, hamper, bind, shackle.* Hence, *to embarrass, perplex, place in difficulty: to twine around, clasp, encircle; to hinder, restrain, impede, obstruct, prevent, stop.*

Impello, ĕre, ŭli, pulsum, a. (in and pello), *to push* or *press into* or *against, to thrust forward, to impel, propel; to strike, assail; urge on, incite, instigate; to throw down, overthrow.*

Impensior, oris, comp. of impensus, adj. (properly part. of impendo, *to expend*), *dear, high-priced; burdensome, earnest, greater, urgent.*

Imperfectus, a, um, adj. (in and perfectus), *imperfect, incomplete, unfinished.*

Impĕrium, ii, n. (impero), *an order, command, injunction; power, control; chief rule, sovereignty, sway, dominion, government.*

Impĕro, āre, āvi, ātum, n. and a. (in and paro), *to command, order, direct; enjoin, give orders for; to rule over, govern, control.*

Impĕs, ĕtis, m. (in and peto), *impetus; force, impetuosity.*

Impĕtus, ūs, m. (impeto), *an attack, assault, shock; effort, exertion; force, impetus, pressure, energy; impulse, impetuosity, vehemence, rapidity; enthusiasm, ardor, inspiration.*

Impexus, a, um, adj. (in and pexus), *uncombed, neglected; rude, rustic, uncouth.*

Impietas, ātis, f. (impius), *impiety, irreligion, wickedness; unnatural conduct, sin, crime.*

Impĭger, gra, grum, adj. (in and piger), *energetic, diligent, industrious, active, strenuous, alert, prompt, brisk.*

Impius, a, um, adj. (in, pius), *impious, ungodly, accursed, abandoned; unnatural, unpatriotic.*

Implācābĭlis, e, adj. (in and placabilis), *inappeasable, implacable, irreconcilable, inexorable.*

Impleo, ēre, ēvi, ētum, a. (in and pleo, obs. vb.), *to fill, stuff full; to satiate, glut; to impregnate; to distend, swell;* of time, *to complete, finish:* of number, *to fill up: to fulfil, discharge, be adequate to, satisfy.*

Implĭco, āre, āvi, ātum, and ŭi, ĭtum, a. (in and plico), *to fold into, fold within; enfold, enwrap, entwine, encircle, embrace, grasp, clasp; encumber, entangle, intertwine, embarrass: implant, infuse.*

Impluo, ĕre, ui, n. and mostly impersonal, (in and pluo), *to rain upon, rain into, wet with a shower as of rain; besprinkle.*

Impōno, ĕre, sui, ŏsĭtum, act. (in, pono), *to place in, into, upon: impose, enjoin, inflict, set over, assign.*

Importūnus, a, um, adj. (in and portunus, *favorable*, wh. fr. obs. poro, *to carry*), *unfavorable, unseasonable, ill adapted, inconvenient, inopportune; troublesome, thwarting, grievous, vexatious, oppressive; cruel, savage, ruthless.*

Impressus, a, um, (part. of imprimo,) *pressed in, stamped in, impressed, thrust in, infixed.*

Improbus, a, um, adj. (in and probus), *not good, bad, improper, worthless; dishonest, wicked, depraved, malicious.*

Imprūdens, entis, adj. (in and prudens), *not foreseeing, not anticipating; unaware, unconscious, unknowing, inexperienced in; ignorant, unwise; improvident, imprudent.*

Impūbis, e, adj. (in and pubes), *unbearded, beardless, not having yet attained the age of puberty.*

Impulsus, ūs, m. (impello), *a setting in motion, propelling; impulse, force, impression.*

Impūnē, adv. (impunis, *unpunished*), *without punishment,* or *penalty, with impunity; safely, without risk.*

Impŭto, āre, āvi, ātum, a. (in and puto), *to enter in the reckoning, charge to the account; charge, impute, ascribe, lay the fault to.*

Īmus, a, um, adj. (contraction for infimus, sup. of inferus), *lowest, undermost, inmost, deepest.*

In, separable prep. (Greek ἐν, *in*), with an acc. implies *motion to,* or *progress towards, into, to, unto, upon, on, towards, for, against, according to, until, through:* with an abl. denotes *rest* or *condition* or *action in. In, on, bye, within, among.* In composition it is sometimes intensitive, sometimes means variously *into, upon, against, in, over.* In, an insep. prep. prefixed only to nouns and participles, has a sense negative of that of the simple word with which it is united.

Īnăchis, ĭdis, adj. *Inachian,* of the river *Inachus.*

Īnăchis, ĭdis, as f. noun, Io, *daughter of Inachus.*

Īnăchus, i, m. son of Oceanus and Tethys, a river-god, and founder of Argos; he was father to Phoroneus and Io. Also the river *Inachus,* called after the preceding, and flowing through Argolis, by Argos, into the Sinus Argolicus.

Īnăchĭdes, is, m. patronymic from *Inachus.* Epaphus, grandson of Inachus; Perseus, grandson of Acrisius, king of Argos, and descendant from Inachus.

Inæquālis, e, adj. (in, æqualis), *uneven, dissimilar, unequal; inconstant, irregular, changeable.*

Inămābilis, e, adj. (in and amabilis), *not worthy of love, unlovely, unloveable, disagreeable, odious.*

Inānis, e, adj. (*ἰνέω, ἰνάω, to empty,*) *empty, void, wanting* something which must be supplied from the context.

Inānĭter, adv. (inanis), *emptily, vainly, idly, fruitlessly, uselessly, without reason.*

Inărātus, a, um, (in, aratus), *unploughed, untilled, uncultivated.*

Incălesco, ĕre, lui, n (in, calesco), *to grow* or *become warm* or *hot; to kindle, be warmed.*

Incandesco, ĕre, dui, n. (in, candesco), *to become very hot, be inflamed, ignite, kindle up.*

Incēdo, ĕre, cessi, cessum, n. (in, cedo), *to move, go, go along; move statelily; proceed, march.*

Incendium, ii, n. (incendo), *a fire, conflagration; excessive heat,* fig. *of love, of any passion.*

Incendo, ĕre, di, sum, a. (in and candeo), *to kindle, to set on fire, to light up, to burn; to inflame, excite.*

Inceptus, a, um, (part. fr. incipio).

Incertus, a, um, adj. (in, certus), *uncertain, doubtful; not positive, not fully ascertained.*

Incĭdo, ĕre, ĭdi, āsum, n. (in, cado), *to fall into, fall upon; assail, attack; to happen, occur.*

Incinctus, a, um, part. fr. incingo.

Incingo, ĕre, cinxi, nctum, a. (in and cingo), *to gird, surround, encompass, embrace.*

Incĭpio, ĕre, ēpi, eptum, a. and n. (in, capio), *to take in hand, undertake, attempt, begin, commence.*

Incĭto, āre, āvi, ātum, a. (incieo, *to set in motion*), *to put into rapid motion, to spur on; to hasten, excite, stimulate.*

Inclīno, āre, āvi, ātum, a. (in and clino, *to lean*), *to incline, bend* any thing *towards; curve, crook; to direct; to give way.*

Inclūdo, ĕre, si, sum, a. (in, claudo), *to shut in, confine, enclose, surround; to close, stop up; to bound, to limit, to contain.*

Inclūsus, a, um, (part. of includo), *confined, enclosed, encompassed,* &c.

Incognitus, a, um, adj. (in and cognosco), *unknown, unacquainted with, strange, unusual.*

Incŏla, æ, m. and f. (incolo, *to abide*), *an inhabitant; a native; a resident.*

Incomptus, and Incomtus, a, um, adj. (in and comptus, part. of como, *to dress*), *undressed, uncombed, unadorned; unpolished, inelegant, rough.*

Inconsumptus, a, um, a. (in and consumptus), *unconsumed, undiminished, unwasted.*

Incrēmentum, i, n. (increscо), *that which produceth increase, source of increase; growth, increase; pupil, offspring.*

Incrĕpo, āre, ui, ĭtum, and āvi, ātum, a. (in and crepo, *to sound*), *to sound, resound; to call* or *cry out; to rebuke, chide, reprove.*

Incresco, ĕre, ēvi, n. (in and cresco), *to grow to* or *upon; to grow, increase.*

Incŭbo, āre, ui, ĭtum, and āvi, ātum, n. (in and cubo), *to lie in, lie upon; dwell in* or *on; lean on, fall on.*

Inculpātus, a, um, adj. (in, culpatus), *blameless, irreproachable, spotless, pure.*

Incūnābŭlum, usually in pl. ă, ōrum, n. (in and cunabula), *that which is in the cradle; the cradle; the origin, beginning.*

Incurso, āre, āvi, ātum, n. (freq. of incurro), *to run to, upon* or *against; to dash against; to attack.*

Incursus, ūs, m. (incurro), *a running* or *flowing upon; an incursion, attack, assault.*

Incustoditus, a, um, adj. (in and custodio), *unguarded, unwatched, unprotected.*

Indĕ, adv. (perhaps fr. ἔνθεν), *thence, from that place; therefrom: from that time, then, thereupon, thenceforth.*

Indējectus, a, um, adj. n. (in and dejectus), *not thrown* or *cast down, unthrown.*

Indētonsus, a, um, adj. (in and detonsus), *unshorn, unshaven, uncut.*

Indēvītātus, a, um, adj. (in, de, vitatus), *unavoided, unshunned; unerring.*

Index, ĭcis, m. and f. (indico), of persons, *a discoverer, a discloser:* of things, *a sign, mark, token, index: a list, catalogue:* also *a certain stone,* thought to be *the touchstone.*

Indi, ōrum, pl. m. *Indians.*

India, æ, f. *India,* a celebrated country of Asia.

Indĭcĭum, i, n. (index), *a discovery, a proof; an accusing; evidence, deposition; a sign, symptom.*

Indĭco, āre, āvi, ātum, a. (index), *to show, point out, discover, inform, make known, reveal; depose.*

Indĭgĕna, æ, m. and f. (indu for in, and geno), *a native.*

Indigĕstus, a, um, adj. (in, digestus), *not separated into parts, disordered, confused; unformed, indigested.*

Indignans, ntis, (part. of indignor), *thinking unworthy, disdaining; indignant, very angry, incensed.*

Indignus, a, um, adj. (in and dignus), *unworthy, undeserved, unmerited; unbecoming, indecent, dishonorable, shameful.*

Indŏleo, or Indōlesco, ĕre, lui, n. (in and oleo), *to grieve at, take to heart; to feel pain: to be in pain, to ache.*

Indōtātus, a, um, adj. (in and dotatus), *without a dowry, unportioned, dowerless.*

Indūco, ĕre, xi, ctum, a. (in, duco), *to lead in, introduce; to occasion; to induce: to put* or *draw on, clothe.*

Inductus, a, um, (part. of inducor), *led in, introduced; drawn round* or *over.*

Induo, ĕre, ui, ūtum, a. (ἐνδύω, to put on), *to put on, clothe; to assume.*

Indūresco, ĕre, rui, n. (in and duresco), *to harden, grow* or *become hard, to harden one's self.*

Indus, i, m. a river of India, now the *Sinde.*

Indūtus, a, um, (part. of induo), *clad, clothed in; encompassed with.*

Ineo, īre, īvi and ii, ĭtum, irr. n. and a. (in and eo), *to go into, enter; to begin, commence; undertake, attempt.*

Inermis, e, adj. (in and arma), *unarmed, weaponless, defenceless; harmless.*

Inērs, tis, adj. (in and ars), *without art, without skill; inactive, idle, sluggish.*

Inēvītābĭlis, e, adj. (in and inevitabilis),

not to be avoided, inevitable, not to be escaped.

˘Inexplētus, a, um, adj. (in and expletus), *not filled, not satiated, unsatisfied, insatiate, insatiable.*

Infāmia, æ, f. (infamis), *ill fame, evil report: infamy, disgrace, dishonor.*

Infamis, is, e, adj. (in and fama), *infamous, ill-spoken of, dishonored; disreputable, disgraceful.*

Infans, tis, m. and f. (in and fans, part. of for, *to speak*), *that cannot yet speak; an infant, babe:* also adj. *infantile, feeble, childish.*

Infaustus, a, um, adj. (in and faustus), *unlucky, unpropitious, ominous, unfortunate, disastrous.*

Infectus, a, um, adj. (in and factus), *not done, undone, unmade, unfinished, incomplete, imperfect.*

Infēlix, īcis, adj. (in and felix), *unfruitful; unfortunate, unhappy, miserable, unsuccessful; inauspicious, unlucky, calamitous.*

Infĕrior, ōris, adj. comp. of inferus, a, um, (ἔνερ, *inner*, with the digamma, ἐνϝερ), *lower*, in place, time, rank, merit, &c.; *inferior.*

Infĕriŭs, adv. comp. of infrā, *lower.*

Infernus, a, um, adj. (ἔνερ, ἔνεροι, *those below*), *belonging to the realms below, infernal, subterranean.*

Infĕro, erre, intŭli, illātum, irr. a. (in and fero), *to bring into, carry into, throw at, to place, bring, bring forward.*

Infĕrus, a, um, (fr. in with digamma, or fr. ἔνερ, ἐνϝερ, *inner*), *in* or *below the earth, subterranean; below, beneath, infernal.*

Infestus, a, um, adj. (in and old vb. fendo, *to secure*), *insecure, unsafe, molested, infested, plagued; hostile, dangerous.*

Infĭciandus, a, um, part. fut. pass. infitior, or inficior (in and fateor), *to deny, disavow, disown.*

Infĭcio, ĕre, fēci, fectum, a. (in and facio), properly, *to put into: to mix, dip, dye, stain, darken, infect, taint, poison.*

Infit, vb. def. equivalent to incipit, *begins, begins to speak, speaks.*

Inflātus, a, um, p. part. of inflo, are, avi, a. *to blow* or *breathe into, blow upon; inflate, swell.*

Infrā, adv. (from infer, i. e. infera parte), *under the earth, in the infernal regions; below, beneath.*

Infundo, ĕre, fūdi, fūsum, a. (in and fundo), *to pour in* or *into, pour over, infuse, communicate, impart.*

Ingĕmĭno, āre, āvi, ātum, a. (in and gemino), *to repeat often, reiterate, redouble.*

Ingĕmo, ĕre, ui, n. (in, gemo), *to groan, sigh, bewail.*

Ingĕnium, ii, n. (in and geno or gigno), *inborn quality, natural disposition, natural capacity; genius.*

Ingens, tis, adj. *very great, vast, immense; distinguished, eminent, powerful.*

Ingrātus, a, um, adj. (in and gratus), *unpleasant, disagreeable, offensive, loathsome; ungrateful, unthankful.*

Ingrĕdior, ĕris, essus, dep. (in, gradior), *to go into, enter; to walk, advance; to enter upon, commence, engage on.*

Inguen, ĭnis, n. *the groin.*

Inhæreo, ēre, si, sum, n. (in and hæreo), *to stick in, cleave to, cling fast to, adhere to, inhere.*

˘Inhĭbeo, ēre, ui, ĭtum, a. (in and habeo), *to exercise, practise; to hold in, restrain, check, curb, stop.*

Inhospĭtus, a, um, adj. (in, hospitus), *inhospitable:* also, *uninhabited, uninhabitable.*

Injĭcio, ĕre, ēci, ectum, a. (in, jacio), *to throw in, put in; throw on, to lay.*

˘Inīmīca, æ, f. *a female enemy*, properly fem. of inimicus, a, um.

˘Inīmīcus, a, um, adj. (in and amicus), *unfriendly, hostile, inimical, unkind, adverse, hurtful, injurious.*

Injūria, æ, f. (in and jus), *any thing done unjustly, wrong, injustice, injury, insult.*

Injustè, adv. (injustus), *unjustly, wrongfully, injuriously.*

Injustus, a, um, adj. (in and justus), *unjust, wrongful, injurious, iniquitous, cruel, oppressive.*

Innābĭlis, e, adj. (in, *negative*, and no), *not to be swum in.*

Innātus, a, um, part. of innascor, ci, *inborn, innate, inbred, natural.*

Innixus, a, um, part. of innitor (in, nitor), *leaning* or *supported on; relying on.*

Innŏcuus, a, um, adj. (in and nocuus), *not hurtful, harmless, innoxious; blameless, irreproachable, innocent:* also, *not hurt, unharmed.*

Innŭmĕrus, a, um, adj. (in and numerus), *without number, numberless, innumerable, countless.*

Innuptus, a, um, adj. (in and nuptus), *unmarried, unwedded.*

˘Ino, ūs and ōnis, f. *Ino*, daughter of Cadmus, wife of Athamas, king of Thebes, mother of Learchus and Melicerta, afterwards worshipped as a sea-goddess by the name of Leucothoe. Hence adj. Inous, a, um, *relating to Ino.*

˘Inŏpīnus, a, um, adj. (in and opinus), *unthought of, unexpected, unlooked for, not anticipated, sudden.*

˘Inops, ŏpis, adj. (in and ops, or opis), *helpless, resourceless, destitute; poor, needy, in want of; miserable.*

˘Inornātus, a, um, adj. (in and ornatus), *unadorned, simple, undressed; inelegant.*

Inquām, or Inquio, is, it, def. vb. (ἐνέπω), *to say.*

Inquīro, ĕre, sīvi, sītum, a. (in, quæro), *to seek for, strive to procure; to examine, search, ask for, demand.*

Insānia, æ, f. (insanus), *madness, infatuation, distraction, folly; transport, enthusiasm, inspiration.*

Insānus, a, um, adj. (in and sanus, *sound*), *unsound, ill, indisposed; diseased in mind, insane, mad, distracted, infatuated,*

crazy, foolish, frantic, outrageous, furious: making mad.

Inscius, a, um, adj. (in and scio), *not knowing, ignorant, unskilful.*

Insĕquor, i, quūtus and cūtus, dep. (in and sequor), *to follow after, follow; closely pursue, press upon, persecute.*

Insĕro, ĕre, ui, rtum, a. (in and sero), *to put into, insert, introduce; mix, mingle.*

Insĭdiæ, arum, f. pl. (insideo), *troops in ambush, an ambuscade; snares, plot, artifice; insidiousness.*

Insigne, is, n. *signal, mark:* pl. insignia, *badges of office, insignia.*

Insignis, e, adj. (in and signum), *distinguished by some mark, remarkable, noted, celebrated, eminent.*

Insŏno, āre, ui, ĭtum. n. (in and sono) *to make a noise in, to sound, resound.*

Inspīro, āre, āvi, ātum, a. and n. (in and spiro), *to breathe* or *blow in* or *into*, or *upon; infuse, inspire; inflame, excite.*

Instābĭlis, e, adj. (in, stabilis), *not standing fast, movable, unsteady, not firm; not to be stood on, unstable.*

Instans, antis, adj. (insto, āre), *pressing, earnest, urgent, importunate.*

Instăr, n. indecl. used only in nom. and acc. *image, likeness;* used absolutely, *like.*

Instīgo, āre, āvi, ātum, a. (root στίγ, fr. wh. also στίζω, *to puncture*), *to instigate, incite, stimulate, provoke.*

Instĭtuo, ĕre, ui, ūtum, a. (in and statuo), *to place in; to begin, commence; to erect, fabricate; establish, appoint, institute, ordain; form, teach.*

Instructus, a, um, (part. of instruo, ere, xi); as adj. *furnished, provided, equipped.*

Instrūmentum, i, n. (instruo, ere), *any thing used in preparing or making; a tool, instrument, implement, apparatus, means: ornament.*

Instruo, ĕre, xi, ctum, a. (in and struo, *to place*), *to put together, to arrange; to construct; to furnish, equip.*

Insŭla, æ, f. *an island, isle.* (By some derived from νῆσος, an island.)

Insulto, āre, āvi, a. (insilio, *to leap upon*), *to leap* or *spring against, in* or *on; to leap, leap about, to bound.* Also, *to insult.*

Insuo, ĕre, ui, ūtum, a. (in and suo), *to sew in, sew up, stitch into; to embroider.*

Intăbesco, ĕre, ui, n. (in and tabesco), *to pine, wane, waste away; to melt, dissolve.*

Intactus, a, um, adj. (in, tactus), *untouched, unhurt; chaste; unviolated; undiminished; untried.*

Intellectus, a, um, (part. of intelligor—active, intellĭgo, ĕre, exi, ectum), a. *to understand, comprehend, have a knowledge of; see, observe: perceive by any of the senses.*

Intempestīvus, a, um, adj. (in and tempestivus), *untimely, unseasonable, inopportune; ill-timed, improper.*

Intĕr, prep. (in), *between, betwixt; among, amongst; during.*

Interdum, adv. (inter and dum), *between whiles, sometimes, now and then, occasionally; meantime, meanwhile.*

Intĕrea, adv. (inter and ea), *during this, meantime, meanwhile, in the interim.*

Intĕreo, īre, ii, ĭtum, irr. n. (inter and eo), strictly, *to go among.* Hence, *to perish, pass away, cease to exist, be annihilated, be destroyed, be slain, to die.*

Intermissus, a, um, (part. of intermitto), *interrupted.*

Intermitto, ĕre, īsi, issum, a. (inter and mitto), *to intermit, leave off, discontinue, omit, allow to pass; to interrupt.*

Intexo, ĕre, xui, xtum, a. (in and texo), *to weave into, inweave; interweave, embroider.*

Intextus, a, um, part. of intexo, ĕre.

Intĭmus, a, um, adj. (sup. of interus), *inmost, innermost; rarest, most difficult; most intimate, most secret.*

Intŏno, āre, ui [seldom āvi], ātum, n. (in and tono), *to thunder loudly; thunder forth; resound.*

Intonsus, a, um, adj. (in and tonsus), *unshorn, with the hair uncut, unshaven, unclipped, rough, rude.*

Intortus, a, um, part. of intorqueo, ēre, orsi, ortum, a. (in and torqueo), *to turn round, twist, bend, writhe.*

Intrĕmo, ĕre, ui, n. (in, tremo), *to tremble, quake, quiver; be terrified at.*

Introĭtus, ūs, m. (fr. introeo), *a going in, entering; place of entering, entrance; beginning.*

Intro, āre, āvi, ātum, a. *to go into, enter, penetrate.*

Intumesco, ĕre, ui, n. (in and tumesco), *to swell, increase; to swell with rage.*

Intus, adv. (ἐντος), *within, inwards, into.*

Inultus, a, um, adj. (in and ultus), *unrevenged, unavenged; safe, unhurt; unpunished.*

Invādo, ĕre, si, sum, a. and n. (in, vado), *to go, come, get into; to invade, assail, rush upon; seize; attempt.*

Invectus, a, um, part. of inveho, ĕre, exi, ectum, a. (in and veho), *to bring into* or *to, bear onward.*

Inveho, ĕre, exi, ectum, a. (in and veho), *to bear along, to carry against* or *into.*

Invĕnio, īre, ēni, entum, a. (in and venio), *to find, meet with; to discover, detect; contrive, invent.* Invenire se, *to manifest itself.*

Inventum, i, n. (invenio), *discovery, invention, contrivance.*

Invīdeo, ēre, īdi, īsum, n. and a. (in and video), *to envy, grudge; to be reluctant; to hinder, refuse.*

Invĭdia, æ, f. (invidus), *envy, grudging, jealousy; hatred, odium, evil report.*

Invĭdus, a, um, adj. (invideo), *full of envy, envious, grudging, jealous, malignant, spiteful, invidious.*

Invĭdiōsus, a, um, adj. (invideo), *full of envy, envious; envied, enviable.*

Invītus, a, um, adj. *unwilling, reluctant, against one's will, involuntary.*

Involvo, ĕre, olvi, ŏlūtum, a. (in and volvo), *to involve, envelop, wrap up, cover.*

Īō, ūs, and ōnis, f. (Ἰώ), *Io*, daughter of Inachus, king of Argos, beloved of Jupiter, and changed into a cow. She was afterwards worshipped in Egypt as Isis.

Īō, interj. of joy, (ἰώ), *oh! io! ah!* Also of grief, *oh! alas!*

Īonius, a, um, adj. *Ionian, of* or *belonging to Ionia*, the maritime part of Asia Minor, between Caria and Æolis.

Ipse, a, um, pron. (is, and pse, fr. Gr. σφε) *himself, herself, itself; self; he, she, it*, in emphasis or pre-eminence: *very.*

Īra, æ, f. (ἔρις, *strife*, perhaps), *anger, wrath, passion, resentment; rage, fury.*

Īrācundus, a, um, adj. (ira), *passionate, choleric, irascible, angry, raging.*

Īrātus, a, um, (ira), *angry, enraged, furious, ireful, irate; stormy, tempestuous, troublous.*

Īris, is, and ĭdis, f. (ἶρις), *the messenger of the gods; the rainbow deified.*

Irrĕprĕhensus, a, um, adj. (in and reprehensus), *unblamed, blameless, irreproachable, harmless; certain.*

Irrĕquiētus, a, um, adj. (in and requietus), *restless, unquiet, troubled, disturbed, uneasy.*

Irrīdeo, ēre, īsi, n. and a. (in, rideo), *to laugh at; to mock, scoff, ridicule.*

Irrītamentum, i, n. (irrito), *an incitement, incentive, provocative, inducement.*

Irrīto, āre, āvi, ātum, a. (ἐρέθω, *to arouse*), *to incite, arouse, excite, stimulate, instigate, inflame, irritate.*

Irrītus, a, um, adj. (in, ratus), *void, invalid; vain, useless, baffled.*

Irrōro, āre, āvi, ātum, a. and n. (in and roro, from ros, *dew*), *to sprinkle with dew; to besprinkle*, as with dew; *to moisten.*

Irrumpo, ĕre, ūpi, uptum, n. (in, rumpo), *to break in violently, burst in, rush in.*

Is, ea, ĭd, pron. (from the old Gr. pron. ἴς, or ἵς, or ἴ, gen. οὗ, *he, she*), *he, she, it; this, that;* sometimes implies *such.*

Ismărius, a, um, adj. *Ismarian*, that is, Thracian, from Ismarus, a river of Thrace.

Ismēnides, um, f. pl. *Ismenian women*, that is, Theban, from the river Ismēnus, in Bœotia, near Thebes.

Ismēnis, idis, f. *Ismenian, daughter of Ismenus*, or *belonging to the Ismenus.*

Ismēnus, i, m., or Ismenos, i, m. *the Ismenus*, a stream near Thebes.

Istĕ, ă, ŭd, pron. (is and particle te), *the same; that; such.*

Istĕr, and Histĕr, tri, m. *the Danube*, but generally the lower part of it.

Ĭtă, adv. (is), *such, thus, in this manner, so, so much; therefore.*

Ĭtĕr, ĭtĕris, and more frequently ĭtĭnĕris, n. (fr. obs. itiner, wh. fm. itum, sup. of eo), *a going along, a way, road, journey:* fig. *course, custom.*

Ĭtero, āre, āvi, ātum, a. (iterum), *to repeat, do over again, begin again, renew.*

Ĭtĕrum, adv. (iter), *again, anew, a second time:* also, *on the other hand.*

Ĭtum, neuter of itus, part. of eo: Itum est, *entrance is made*, &c.; *it was gone; they went.*

Ixīōn, ŏnis, m. a mythical king of Thessaly.

J.

Jăceo, ēre, ui, ĭtum, n. (perhaps from jacio), *to lie; lie down, prostrate, low; be situate; be cast down.*

Jăcio, ĕre, jēci, jactum, a. (ἵω, *to send forth, let go*), *to throw, cast, fling, hurl.*

Jactans, tis, part. of jacto.

Jacto, āre, āvi, ātum, a. (freq. of jacio), *to throw, cast, fling, hurl, discharge, to toss to and fro.*

Jactūra, æ, f. (jacio), *throwing*, especially of goods overboard in a storm; *a lessening; a loss; damage.*

Jactus, ūs, m. (jacio), *a throwing, hurling, a throw, a cast.*

Jăcŭlor, āri, ātus, dep. (jaculum), *to throw a javelin* or *other missile; fight with a javelin; to hurl, cast.*

Jăcŭlum, i, n. (jacio), *any thing used for casting* or *throwing; a javelin, dart.*

Jam, adv. *now, forthwith, immediately, already.*

Jamdūdum, adv. (jam and dudum), *now for some time, this long time, for some time.*

Jānua, æ, f. (supposed fr. Janus, who presided over it), *a door, house-door, gate; entrance, passage.*

Jējūnium, i, n. (jejunus, *fasting*), *a fast, abstinence; hunger.*

Jŏcōsus, a, um, adj. (jocus), *merry, frolicsome, sportive, gay, humorous, playful, facetious.*

Jŏcus, i, m. *a joke, a jest: play, sport.* (Perhaps from juvo, *to please.*)

Jūba, æ, f. *the mane*, of horse or other animal; *hair; a tuft of feathers, a crest, a comb.* (Perhaps from φόβη.)

Jūbăr, āris, m. (*the radiance of the stars; radiant light; light, splendor, glow.* (From juba, i. e. jubare lumen, *streaming light.*)

Jūbeo, ēre, ussi, ussum, a. *to approve, ratify; decree, command, order.*

Jūdex, ĭcis, m. (judico), *a judge* in a legal sense: *one who judges* or *decides.*

Jŭgālis, is, e, adj. (ζυγόν, *a yoke*), *yoked together; conjugal, matrimonial, nuptial.*

Jūgĕrum, i, n. and Jugĕr, is, n. *a piece of land* 240 *feet long by* 120 *feet wide*, usually interpreted *an acre.*

Jŭgŭlum, i, n. and Jŭgŭlus, i, m. (jungo), *the collar-bone; the neck, the throat.*

Jūgum, i, n. (ζυγόν), *any thing which joins two bodies; a yoke* for oxen or horses; *a crossbar; beam of a balance; beam of a loom; cross-bench*, or *crossplank in boats and ships: height* or *summit of a mountain.*

Junctūra, æ, f. (jungo), *a joining, an uniting; a joint, seam, suture.*

Junctus, a, um, part. from jungo, *joined, united, connected.*

Jungo, ĕre, nxi, ctum, a. (ζυγνυμι), *to join, unite, add, connect.*

Jūno, ōnis, f. *the goddess Juno,* the Ἥρα of the Greeks, daughter of Saturn and Rhea, and sister and wife of Jupiter.

Jūnōnius, a, um, adj. (Juno), *relating to Juno, Junonian.*

Jūpĭter, Jŏvis, m. (Ζεύς, πατήρ), *son of Saturn,* brother of Neptune and Pluto, husband of Juno, and king of the gods; also, *the air* or *the sky* (Jupiter implying the *æther*—Juno, the *aër*).

Jurgium, ii, n. (jurgo, *to quarrel*), *a dispute, strife, contention:* jurgia nectere, *to quarrel.*

Jūro, āre, āvi, n. and a. *to swear, make oath; to conspire: swear by, bind one's self by oath.*

Jus, jūris, n. (as if jurs, fr. juro), *that which is conformable to law, right, law, legal justice; that which is just, reasonable, lawful: a court of justice; power, authority; privilege; obligation.*

Jussum, i, n., properly neuter of jussus, a, um, part. of jubeo, *a thing ordered, a command.*

Jussus, a, um, part. of jubeo, ēre, *ordered, directed, commanded, approved.*

Justĭtia, æ, f. (justus), *justice, equity, impartiality, mildness, clemency.*

Justiūs, adv. comp. of adv. justē, *justly, rightfully, impartially.*

Justus, a, um, adj. (jus), *just; lawful, true; due, proper, becoming, suitable.*

Jŭvenca, æ, f. properly fem. of the following, j. scil. puella, *a young girl;* j. scil. vacca, *a young cow.*

Jūvencus, a, um adj. (for juvenicus, fr. juvenis), *young.* Used as a subs. j. scil. homo, *a young man;* j scil. bos, *a young bullock,* &c. &c.

Jŭvĕnīlis, is, e, adj. (juvenis), *youthful, juvenile, young.*

Jŭvĕnis, is, m. and f. (juvo), *young, youthful:* subs. *a young man;* one who has reached the years that fit for military service.

Jŭventus, ūtis, f. (juvenis), *youth, youthful age,* about from twenty to forty years; also *youth, young people.*

Jŭventas, ātis, f. (juvenis), *youth, the period of youth:* the goddess *Juventas,* aliàs *Hebe.*

Jŭvo, āre, jūvi, jūtum, a. *to help, aid, benefit; please, delight.*

L.

Lăbĕfăcio, ĕre, ēci, actum, a. (fr. labo and facio), *to make to totter, to loosen, to shake.*

Lăbĕfactus, a, um, part. of labefio, pass. of labefacio, *loosened, shaken, made to totter.*

Lābes, is, f. (labor, *to fall*), *a fall, a sinking down, a loss; a stain, spot, blemish, defect, deformity, dishonor, disgrace.*

Lăbo, āre, āvi, ātum, n. *to totter, shake, give way, become loose, sink; to waver, hesitate.*

Lābor, i, lapsus, dep. *to move imperceptibly; to glide down, slip down: to fall, sink, go to ruin, pass away:* flumina labentia, *slowly flowing streams.*

Lăbor, ōris, anciently labos, m. *labor, toil, fatigue; work, workmanship; activity, industry; distress, trouble.*

Lăbōro, āre, āvi, ātum, n. and a. (labor), *to labor, toil, endeavor for; to be in want, trouble, difficulty, labor under, suffer, be crushed.*

Labros, i, m. (Λάβρος), *Greedy, Glutton,* name of a dog.

Lac, tis, n. (Gr. γάλα, γάλακτος), *milk; juice of herbs: a milk-white color.*

Lăcĕr, a, um, adj. *torn, mangled, maimed, lacerated;* also, *tearing, lacerating.*

Lacero, āre, āvi, ātum, a. *to tear in pieces, rend, mangle, lacerate.*

Lăcertus, i, m. *the upper part of the arm, from shoulder to elbow; the arm.*

Lachnē, ēs, f. *Downy, Shag,* name of a dog.

Lăcōn, ōnis, m. (λήκεω, *to sound*), *Sounder, Barker,* name of a dog: also, *Spartan.*

Lăcōnis, idis, f. adj. *Spartan, Laconian.*

Lăcrўma, æ, f. *a tear.*

Lăcrўmābilis, is, e, (lacrymo), *sad, lamentable, mournful, woful.*

Lăcrўmans, antis, part. of lacrymo, *weeping, shedding tears, lamenting.*

Lactens, entis, part. of lacteo, ere, *sucking milk, hanging at the breast, sucking.*

Lacteus, a, um, adj. (lac), *of milk. milky, full of milk:* via l. *the Milky Way, the Galaxy.*

Lăcus, ūs, m. (λάκκος, *a ditch*), *a lake:* poetically, any body of *water.*

Lādōn, is, m. a river of Peloponnesus, flowing through Arcadia: also, one of Actæon's dogs.

Lædo, ĕre, si, sum, a. *to strike, dash; to injure, harm, offend, to break, violate.*

Lælaps, ăpis, m. *tempest, whirlwind,* name of a dog.

Lætus, a, um, adj. *glad, joyful, cheerful; cheering, gladdening.*

Læva, æ, (scilicet manus), f. *the left hand; the left side.*

Lævis, or Lēvis, is, e, adj. (λεῖος, *smooth*), *smooth, not rough, polished; sleek, beardless, bald; tender, beautiful, soft, delicate.*

Lævus, a, um, adj. (Gr. λαιός), *left, on the left side: foolish, infatuated; improper, inconvenient.*

Lambo, ĕre, bi, bĭtum, a. (*to lick, lap with the tongue; touch lightly, softly caress, glide to, gently wash.*

Lampas, ădis, f. (λαμπάς), *a torch; light, splendor, brightness:* fig. *the sun, the day, the moon,* &c.

Lampĕtiē, ēs, f. (λάμπω), pr. n. *the shining one; Lampetie,* daughter of Phœbus.

Lāna, æ, f. (λῆνος, Doricé, λᾶνος), *wool: soft*

hair of animals, down, downy feathers; down of leaves, fruits, plants.

Lancea, æ, f. *a lance, javelin, spear, dart.*

Languĭdus, a, um, adj. (langueo), *faint, languid, languishing, feeble, weak; sluggish, dull; flowing gently; effeminate.*

Lăniātus, a, um, part. of lanior, *torn in pieces, mangled, lacerated.*

Laniger, a, um, adj. (lana and gero), *wool-bearing, woolly, fleecy.*

Lănio, āre, āvi, ātum, a. *to rend, tear* or *cut in pieces, rend asunder, mangle.*

Lăpĭdōsus, a, um, adj. (lapis), *abounding in stones, stony, rocky; hard as stone.*

Lăpis, idis, m. (λᾶας), *a stone;* as opposed to saxum, *a soft, small stone.*

Lapsus, a, um, part. from labor, *fallen,* &c.

Lapsus, ūs, m. *a sliding, slipping, falling; a fault, error, oversight; a running, flowing.*

Lăqueus, i, m. *a noose, a halter, a trap, treachery.*

Largus, a, um, adj. *abundant, plentiful, large, much, rich, liberal.*

Lārissæus, a, um, adj. *Larissæan, of* or *belonging to Larissa,* a city of Thessaly.

Lascīvē, adv. (lascivus), *wantonly, sportively, lasciviously.*

Lascīvus, a, um, adj. *wanton, petulant, sportive, frolicksome.*

Lassātus, a, tum, part. of lasso, *wearied, fatigued.*

Lasso, āre, āvi, ātum, a. *to weary, to fatigue.*

Lassus, a, um, adj. *weary, tired, fatigued, worn out, spent.*

Lătĕbra, æ, f. (lateo), *a lurking-place, den, covert, recess:* also, *a cloak, covering, disguise, subterfuge.*

Lăteo, ēre, ui, n. and a. (λαθέω, λανθάνω), *to lurk, to lie hid, be concealed: be concealed from, unknown to; to dwell in retirement.*

Lătex, ĭcis, m. *water, spring water, running water;* sometimes *wine;* other *liquid.*

Lătīnus, a, um, adj. *Latin, belonging to Latium.*

Lătĭto, āre, āvi, āre, n. freq. of lateo, *to lie hid, to lurk, to be concealed.*

Lătius, a, um, adj. *Latin, Latian, belonging to Latium.*

Lātiŭs, adv. comp. of laté, *more widely, more diffusely.*

Lātōnius, a, um, adj. *of* or *pertaining to Latona.*

Lātrātus, us, m. (latro), *a barking, a baying.*

Lătus, ĕris, n. *the side, the flank.*

Lātus, a, um, part. used as from fero, *borne, carried, &c.*

Lātus, a, um, adj. (πλατύς), *broad, wide; spacious.*

Laudo, āre, āvi, ātum, a. (laus), *to praise, commend, applaud, extol.*

Laurea, æ, f. *a laurel-wreath, laurel.*

Laurus, i and us, f. *a laurel-tree, laurel.* This tree was peculiarly sacred to Apollo.

Laus, dis, f. *praise, commendation, good report, honor, fame, renown:* also *merit.*

Lea, æ, f. (leo), *a lioness.*

Leæna, æ, f. (λέαινα), *a lioness.*

Learchus, i, m. (Λέαρχος), *Learchus,* son of Athamas and Io.

Lectus, i. m. (λέκτρον), *a bed, couch, sofa.*

Lĕgo, ĕre, ēgi, ctum, a. (λεγω, *to lay, lay together*), *to lay in order, arrange;* hence, *to gather, collect, cull, pick up;* hence, *to pick out, choose:* also, *to gather up, wind up, furl; to pick up, steal; to pass* or *run over* or *by;* with the feet, *to walk on, tread in;* with ships, *to sail over, sail close to;* with the eyes, *to read, peruse.*

Lemnĭcŏla, æ, m. and f. (Lemnos and colo), *one that inhabits Lemnos:* also, *a name of Vulcan.*

Lenæus, a, um, (fr. Ληναῖος, wh. fr. Ληνός, *a wine-press*), *Lenæan, belonging to Bacchus.*

Lēnio, īri, īvi and ii, ītum, a. (lenis), *to soften, allay, mitigate, assuage, appease, pacify, soothe.*

Lēnis, is, e, adj. *soft, smooth; gentle, mild, easy, balmy, indulgent.*

Lēniŭs, adv. comp. of leniter, or lenĕ, *softly, smoothly, gently.* Sup. lenissime.

Lentĕ, adv. (lentus), *slowly, tardily; inanimately, calmly, patiently, carelessly.*

Lentus, a, um, adj. *tough, pliant, flexible; tenacious, clammy; slow, tardy, sluggish; calm, cool.*

Leo, onis, m. (Gr. λέων), *a lion.*

Lepus, oris, n. *a hare.*

Lerna, æ, and Lerne, es, f. (Λέρνη), *a marsh in Argolis, the abode of the Hydra.*

Lesbos, or Lesbus, i, f. (Λέσβος), *Lesbos,* an island in the Ægean sea, near Mysia, now *Metelin.*

Lēthālis, is, e, adj. (lethum, or letum, *death*), *deadly, mortal, fatal, bringing* or *causing death.*

Lēthātus, a, um, part. fr. lethor, pass. of lētho, āre, āvi, *to put to death, to slay, kill.*

Lēthum, or Lētum, i, n. (λήθη, *oblivion,* or obs. vb. leo, fr. wh. deleo), *death: ruin, destruction.*

Leucon, ōnis, m. (λευκός), *White,* one of Actæon's dogs.

Leucŏthoe, es, f. See *Ino.*

Levior, us, comp. of levis, *lighter, &c.*

Levis, is, e, adj. *smooth, sleek, polished; beardless, bald; tender.*

Lĕvis, is, e, adj. *light, of little weight; light of motion, nimble; slight, trifling, insignificant; gentle; inconstant, worthless.*

Lĕvĭtas, tātis, f. (lĕvis), *lightness* as to weight; *lightness of motion, agility; freedom* or *faculty of motion; lightness of mind, frivolity, fickleness, levity:* also, *insignificance, vanity, shallowness.*

Lēvo, āre, āvi, a. (levis), *to make light, lighten, alleviate, ease, beguile; to raise up, lift up, elevate.*

Lex, ēgis, f. (lego, *to choose*), *proposal for a law, a bill; a law, an ordinance, statute; a rule, precept, canon.*

Lībandus, a, um, part. fut. pass. of libo,

āre, āvi, a. (λείβω), *to pour out* [a part of the wine, or other offering, in honor of the deity to whom the sacrifice was made], *to libate, make libation of, offer, consecrate:* also, *to take a small portion of, taste, sip, touch lightly; cull.*

Lĭbātus, a, um, part. perf. pass. of libo. See the preceding.

Lĭbēntĕr, or lubentĕr, adv. (libens, or lubens), *willingly, readily, cheerfully, gladly.*

Lĭber, ĕri, m. (libo), an old Latin god, afterwards confounded with the Grecian *Bacchus; wine.*

Lĭber, bri, m. (perhaps λέπος, *bark*), *inner bark of a tree;* hence, *the bark* generally: and hence, *leaves of writing, a book,* as the bark was anciently used for writing.

Lĭber, ĕra, erum, adj. (libet, libēre), *free,* in every sense of the word, as *unenslaved, unfettered, unshackled, unconfined, open, frank, independent,* &c.

Lĭbĕrior, ōris, comp. of liber, *more free, more open, more unconfined,* &c.

Lĭbet, *or* lŭbet, bēbat, buit or bĭtum est, imp. *it pleases; it is agreeable:* followed by a dative, expressed or understood, as mihi, tibi, illi l. *I am, thou art, he is disposed.*

Lĭbro, āre, āvi, ātum, a. (libra), *to weigh, weigh out, balance; to poise, hold in equilibrium.*

Lĭbўcus, a, um, adj. (Λιβυκός), *Lybian, African.*

Lĭbўē, ēs, f. (Λιβύη), a part of Africa, west of Egypt and north of Ethiopia: sometimes used for all *Africa.*

Lĭbys, ўos, m. *a Lybian:* also a proper name.

Lĭcentia, æ, f. (licet), *freedom, leave to do any thing, liberty; presumption, unbounded license; licentiousness.*

Lĭcet, ēbat, cuit and ĭtum est, ēre, imp. vb. (according to some, fr. δικῆ), *it is lawful, right, permitted.*

Lignum, i, n. *wood, any thing made of wood:* poeticĕ, *a tree.*

Lĭgo, āre, āvi, ātum, a. *to bind, bind up, to fasten, unite.*

Lĭgŭres, um, pl. m. and f. *Ligurians, people of Liguria,* the northern part of Italy, a great portion of which is now Genoese territory.

Lĭlium, i, n. (λείριον), *a lily,* particularly the *white lily.*

Limbus, i, m. *a lace, a border, a hem; a fringe.*

Līmen, ĭnis, n. *the threshold of the door, the lintel;* by synecdoche, *entrance, door;* also, *dwelling, house.*

Līmes, ĭtis, m. *a cross-path,* [a strip of unploughed land through a field or vineyard], *a limit, boundary; a path, passage, track, trail.*

Līmus, i, m. *soft mud, slime, mire, mud, moist earth, clay.* (By some derived from λειμών, *a grassy soft place,* or from λίμνη, *a lake.*)

Lingua, æ, f. *the tongue:* hence, *language, speech; fluency, eloquence.*

Līnĭger, ĕra, ĕrum, adj. (linum and gero), *wearing linen, clothed in linen.*

Linquo, ĕre, līqui, a. (λείπω), *to leave, forsake, quit, depart from, resign, abandon, let alone.*

Linteus, a, um, adj. (linum), *made of flax, linen, flaxen:* hence, linteum, i, n. *a sail.*

Līnum, i, n. (λίνον), *flax, lint;* hence, *a flaxen string* or *line;* also, *linen; a net.*

Lĭquĭdus, a, um, adj. (liqueo), *liquid, fluid, pure, clear.*

Liquor, i, dep. (λείβω), *to become liquid, to be liquid, to melt, dissolve, waste away.*

Lĭquor, ōris, m. (liqueo), *fluidness, fluidity, liquidness; fluid, moisture.*

Lircæus, a, um, or Lyrceus, *Lyrcean, of the Lyrceus,* a river of Arcadia.

Lĭrĭŏpe, es, f. *a sea-nymph, mother of Narcissus.*

Līs, lītis, f. (ἔρις, *dropping* ε *and changing* ρ *into* l), *strife, contention, dispute, quarrel, controversy.*

Littera, or Litera, æ, f. (by some derived fr. lino, *to streak*), *a letter of the alphabet:* pl. *letters, writing, writings, documents:* also, *a letter* or *epistle.*

Littŏreus, a, um, adj. (litus), *of* or *belonging to the shore, maritime.*

Littus, ŏris, n. *the sea-shore, strand, coast.*

Līveo, ēre, n. *to be of a lead, bluish* or *livid color:* livens, *lead-colored, bluish, blackish, livid.*

Lŏco, āre, āvi, a. (locus), *to place, set, station, arrange; to hire out, farm out; to lay out, expend.*

Lŏcus, i, m. pl. loci, m. and loca, n. *a place.*

Lŏcūtus, a, um, part. from loquor.

Longē, adv. (longus), *long, to a great length; far, afar, at a distance, to a distance.*

Longus, a, um, adj. *long; far-stretching, vast: far distant; of long duration.*

Lŏquax, ācis, adj. (loquor), *talkative, wordy, loquacious, garrulous; speaking, expressive.*

Lŏquor, ui, cūtus, dep. (λόγος), *to speak, talk, converse, discourse; to celebrate; to tell, declare.*

Lōrīca, æ, f. (lorum, *a leathern thong*), *a coat of mail, a cuirass, a corslet, breastplate: a breastwork, parapet.*

Lōrum, i. n. *a leathern thong, string of leather.* Lora, pl. often signifies *reins.*

Lotus, i, f. *the lote-tree.* Flutes were made of the wood; hence, by meton. *a flute.*

Lŭbrĭcus, a, um, adj. (perhaps fr. labor, *to slip*), *slippery; insecure, unsafe; worn smooth, very smooth; polished; lubricous, slimy; gliding, flowing.*

Lūceo, ēre, xi, n. (lux), *to be light, to emit light, to shine, glitter, glisten.*

Lūcĭdus, a, um, adj. (luceo), *having light, full of light, clear, brilliant, lucid, bright, polished.*

Lucĭfer, a, um, adj. (lux and fero), *bringing*

light: Lucifer, feri, m. *Lucifer, the morning star.*

Luctĭsŏnus, a, um, adj. (luctus and sono), *mournfully sounding, mournful, sad, dismal.*

Luctor, āri, ātus, dep. (lucta, *a wrestling*), *to wrestle, to struggle, strive, contend; strive earnestly.*

Luctus, us, m. (lugeo), *mourning, grief, affliction; lamentation, wailing; sorrow, sadness.*

Lūcus, i, m. *a grove* or *thicket* sacred to some deity, *a sacred grove; a wood* in general.

Lūdo, ĕre, lūsi, lūsum, n. and a. *to play* for pastime, *to sport, trifle, wanton, disport; amuse one's self, practise for amusement, play; to sport* or *trifle away; to banter, jeer; mock, deceive.*

Lūdus, i, m. *play, sport, diversion, pastime, amusement, exercise:* ludi, *games, exercises.*

Lūgeo, ēre, xi, n. and a. (λύζω), *to mourn, lament, bewail, deplore, weep for, show grief for* by outward signs.

Lūgŭbris, is, e, adj. (lugeo), *relating to mourning; in mourning, mourning, mournful, sorrowful; doleful, dismal.*

Lūmen, ĭnis, n. (for lucimen, from luceo), *illuminating light, the light; daylight; a light; light of life; the sight, the eye; brightness.*

Lūna, æ, f. (contraction of Lucina, from luceo), *the moon:* also, *Luna*, the goddess of the moon.

Lūnāris, is, e, adj. (luna), *of the moon, lunar; like the moon.*

Luo, ĕre, i, ĭtum, a. (λύω), *to pay;* hence, *to pay as a recompense* or *retribution, pay a penalty, suffer punishment; to render satisfaction, atone for, expiate; to free, purge.* Also, *to wash, wash away* (from λούω, *to wash*).

Lŭpus, i. m. (λύκος), *a wolf.*

Lūrĭdus, a, um, adj. *very pale, faintly blue, livid, foul, ghastly, lurid; making pale, making livid.*

Lustro, āre, āvi, ātum, a. (lustrum), *to purify by religious rites: to review, survey; to traverse, wander over.*

Lustrum, i, n. (luo *or* lavo), *a place to bathe in;* hence, *a slough, morass:* hence generally, *haunt of wild beasts, den;* also, *a wood, grove, glade.*

Lŭtŭlentus, a, um, adj. (lutum), *full of mud, muddy, turbid, dirty.*

Lux, ūcis, f. (λυξ), *the light* as around us.

Lyæus, i, m. (Λύαιος), *the relaxer, the unbender, the freer from care*—a name of Bacchus.

Lўcăbas, æ, m. a proper name, *Lycabas.*

Lўcāōn, ŏnis, m. son of Pelasgus and the nymph Melibœa, and king of Arcadia, *Lycaon.*

Lўcāŏnius, a, um, pr. adj. *of* or *pertaining to Lycaon.*

Lўcæus, i, m. and Lycœum, n. (Λυκαῖος), a mountain in Arcadia, sacred to Jupiter and to Pan, now *Tetragi.*

Lўcia, æ, f. *Lycia*, a district of Asia Minor, between Caria and Pamphylia.

Lўcius, a, um, adj. *Lycian, belonging to Lycia.*

Lўcisca, æ, f. name of a dog, *a wolf-hybrid.*

Lўcormas, æ, m. a river of Œtolia.

Lўcurgus, i, m. a king of Thrace, who had all the vines in his kingdom cut down, to check the intemperance of his subjects, and who is said to have cut off his own extremities with the axe he had used in destroying the vines.

Lympha, æ, f. (perhaps fr. νύμφη, λ and ν being interchangeable), *water, lymph.*

Lyncīdes, is, m. either *the son of Lynceus*, a patronymic, or itself a proper name, *Lyncides.*

Lynx, lyncis, f. and m. *a lynx* or *ounce.*

Lўra, æ, f. (λύρα), *a lyre, lute, harp.*

M.

Măcies, ēi, f. (maceo, *to grow lean*), *leanness, meagreness, thinness, lankness.*

Macto, āre, āvi, a. (obs. mago, fr. wh. also magnus and mactus), *to augment, enrich; immolate, sacrifice; to increase, advance, honor; to slay, kill.*

Măcŭla, æ, f. *a spot, stain, mark.*

Măcŭlo, āre, āvi, ātum, a. (macula), *to spot, stain; pollute, defile.*

Măcŭlōsus, a, um, adj. (macula), *spotted, speckled, stained, blotted.*

Mădĕfăcio, ĕre, ēci, actum, a. (madeo, facio), *to wet, moisten, make wet, imbue.*

Mădĕfactus, part. See Madefacio, pass. madefio, fr. wh. madefactus.

Mădeo, ēre, ui, n. (μαδάω), *to be wet, soaked, drenched:* madens, *moistened, drenched, bedewed, bathed in, reeking with.*

Mădesco, ĕre, mădui, n. (madeo), *to become moist* or *wet, to be drenched, to be soaked, to become soft.*

Mădĭdus, a, um, adj. *wet, moist, soaked, humid: soft, tender; softened, macerated.*

Mænălos, or Mænălus, i, m. and pl. Mænala, n. (Μαίναλον), a mountain in the south-east of Arcadia, on which was a town of the same name, both called after a son of Lycaon and Melibœa; it was sacred to Pan. Present name, *Menalo*, or *Roino.*

Mæŏnia, æ, f. a country of Asia Minor. Also, *Etruria*, because settled by Mæonians.

Mæŏnius, a, um, adj. *Mæonian*, or *Lydian*, the country having both names.

Măgĭcus, a, um, adj. (μαγικός), *belonging to magic, magical.*

Măgĭs, adv. *more; rather:* sup. maxĭmè.

Magnanimus, a, um, adj. (magnus and animus), *magnanimous, proud, brave, daring.*

Magnus, a, um, (obs. mago, or μέγας), *great* in any respect, as *large, weighty, powerful,* &c. &c. &c.

Măgus, i, m. (μάγος), *a wise and learned man, a priest and philosopher among the Persians: a magician, diviner.*

Māia, æ, (Maῖa), a daughter of Atlas and Pleione, and mother of Mercury by Jupiter.

Mājestas, ātis, f. (magus, *great*), *greatness, majesty, grandeur, dignity.*

Mājor, or, us, gen. ōris, adj. comp. of magnus, sup. maxĭmus.

Mălè, adv. *badly, ill, wrongly, wickedly:* comp. pejŭs; sup. pessimè.

Malleus, i, m. *a mallet, hammer:* also, an instrument for slaying the victim in sacrifice, *hatchet, axe.* Hence English *mall.*

Malo, le, lui, irr. (magis and volo), *to choose rather, to prefer.*

Mălum, i, n. *any thing evil, evil, misfortune; evil action, crime; disease.*

Mălus, a, um, adj., comp. pejor, sup. pessimus, *bad, evil, wicked; baneful; burdensome; unfavorable; mischievous; unseemly, deformed.*

Mando, āre, āvi, ātum, a. (perhaps fr. in manum do), *to commit to one's charge, enjoin, command; to consign, confide, intrust.*

Mānè, n. indec. *the morning, morn.* Also adv. *in the morning.*

Măneo, ēre, nsi, nsum, n. and a. (μένω, Dor. μάνω), *to remain; abide; endure, continue, be permanent:* transitively, *to await, expect.*

Mānes, ium, m. (fr. obs. manus, *good*), dii manes, *infernal gods:* also, *the shades of the dead; the abode of the dead.*

Mănĭfestus, a, um, adj. (fr. manus and old vb. fendo), *manifest, clear, distinct, apparent, evident.*

Māno, āre, āvi, ātum, n. *to flow, run, trickle, drop, distil.*

Mănus, us, f. (μάω, *to touch*), *the hand:* also, *power; work done with the hand; handwriting, style of writing, carving, painting, &c.: an armed force, a body, multitude.*

Măre, is, n. (Celtic, mor, *the sea*), *the sea.*

Margo, ĭnis, m. and f. *brink, brim, margin, border, boundary.*

Marĭtus, i, m. [properly an adj. us, a, um, *belonging to marriage*], *a husband; affianced lover; the male of any pair.*

Marmor, ŏris, n. (μάρμαρος), *marble;* statue by metonomy.

Marmŏreus, a, um, adj. (marmor), *made of marble; like marble,* in whiteness, smoothness, hardness, &c.

Mars, tis, m. (contracted fr. mavors, or formed fr. mas, and signifying *manly, vigorous*), *Mars,* the god of war: hence, *battle, war; contest.*

Martius, a, um, adj. *belonging to Mars, descended of Mars, martial.*

Massa, æ, f. (μᾶζω, fr. μάω, μάσσω, *to knead*), *a lump, a mass.*

Māter, ris, f. (μήτηρ, Doricè μάτηρ), *a mother, female that brings forth:* also used of the earth, plants, &c.

Māteria, æ, and Mātĕries, ēi, f. (mater), *matter, material, that out of which any thing is formed, elements.*

Māternus, a, um, adj. (mater), *motherly, maternal, of a mother.*

Mātertĕra, æ, f. (mater), *a mother's sister, maternal aunt.*

Mātrōna, æ, f. (mater), *a freeborn, respectable married woman,* particularly *a patrician lady; a venerable matron; honorable wife, consort.*

Mātūrus, a, um, adj. *ripe, mature, of the proper age.*

Mātūtīnus, a, um, adj. (from Matuta, the name given by the Romans to the goddess Leucothoe: see Ino), *early, in the morning, belonging to* or *of the morning:* m. radii, *the morning sunbeams.*

Māvortius, a, um, adj. (Mavors, same as Mars), *of Mars, relating to Mars.* Proles Mavortias, *the Thebans,* because sprung from the serpent sacred to or begotten of Mars.

Maxĭmè, adv. sup. of magis, *most, in the highest degree, remarkably, eminently.*

Maxĭmus, a, um, adj. sup. of magnus.

Mĕdĭcābĭlis, is, e, adj. (medicor, *to heal*), *curable, that may be healed, remediable.*

Mĕdĭcāmen, ĭnis, n. (medicor), *a medicine, medicament, drug, remedy.*

Mĕdĭcātus, a, um, part. from medico, *medicated, imbued with medicinal virtues.*

Mĕdĭcīna, æ, f. (properly fem. of adj. medicinus, scil. ars m.), *the art of physic, medicine.*

Mĕdĭcus, a, um, adj. (medeor, *to heal*), *healing, medicinal, medical.*

Mĕdĭus, a, um, adj. (from modus, μεσσίδιος or μέσος), *being in the middle* or *midst; mid, middle; half; intervening.*

Mĕdōn, ōnis, m. proper name, *Medon.*

Mĕdulla, æ, f. (medius), *the marrow; pith of plants,* herbs, &c.: fig. *the inmost parts.*

Mĕdūsa, æ, f. (Μεδοῦσα, *a female ruler*), *Medusa,* the most noted of the Gorgons.

Mel, mellis, n. (μέλι), *honey:* also used for any thing very *sweet:* hence, *darling,* &c.

Mĕlampus, i, m. (μέλας, *black,* πούς, *foot*), *Blackfoot,* name of a dog.

Mĕlanchætes, æ, m. (μέλας, *black,* χαίτη, *hair*), *Blackhair,* name of a dog.

Mĕlăneus, ĕi, and ĕos, m. (μέλας), *Black,* name of a dog; also of one of the Centaurs.

Mĕlanthus, i, m. *Melanthus,* a proper name.

Mĕlas, ănis, *or* ānos, (μέλας), *black:* as a pr. n. applied to several rivers, in Phrygia, Thrace, Thessaly, &c.

Mĕlĭcerta, æ, m. son of Athamas and Ino, changed into the sea-god *Palæmon,* or *Portumnus.*

Mĕlior, ōris, adj. comp. of bonus, *better, superior; juster, kinder.*

Mĕliŭs, adv. in comp. deg., pos. benè, sup. optimè, *better, in a better manner.*

Membra, ōrum, n. pl. *members, limbs; divi-*

sional parts; elements; fig. *the body.* (Perhaps of the same origin as μείρω, *to divide*, μέρος, *a part*, &c.)

Membrāna, æ, f. (membrum), *a web* or *network of interwoven fibres, a membrane, thin skin.*

Mĕmĭni, perf. of the obs. vb. memino, same as Gr. μνάω, *I retain* or *have retained in memory: to recollect.* It is used throughout the perf. line only.

Mĕmor, ŏris, adj. (memini), *mindful, remembering, recollecting; grateful.*

Mĕmŏrābĭlis, is, e, adj. (memoro), *fit* or *worthy to be mentioned; memorable, remarkable.*

Mĕmŏro, āri, āvi, ātum, a. (memor), *to recount, relate, tell.*

Mendax, ācis, adj. (mentior, *to lie*), *lying; deceitful, false; unfounded, untrue; feigned, counterfeited.*

Mens, tis, f. (μενος, fr. root μαω), *the mind; disposition; intellect.*

Mensa, æ, f. (metior), originally, perhaps, *a surveying board; a table* in general, especially *a table to eat on.*

Mensis, is, f. (Gr. μήν), *a month.*

Mensor, ōris, m. (metior), *a measurer, surveyor.*

Mentior, īri, ītus, dep. *to lie, deceive, break one's word, tell a falsehood.*

Merces, ēdis, f. (mereo), *hire, wages, pay, compensation, reward: profit, gain; income, revenue.*

Mercŭrius, i, m. (merx), *Mercury*, son of Jupiter and Maia, herald of the gods; god of eloquence and of peace; also of prudence, of cunning, fraud, gain, &c.; also of merchants.

Mĕreo, ēre, ui, ĭtum, a. and n., and Mereor, ēri, ĭtus sum, dep. *to deserve, merit; to earn; to obtain; to serve for pay; to deserve of.*

Mergo, ĕre, rsi, rsum, a. (mare), *to put under water, sink, dip, plunge, immerse; overwhelm, ruin, destroy; hide.*

Mĕrĭtō, adv. (meritus), *deservedly, with reason, rightly.*

Mĕrĭtum, i, n. (meritus), *a thing deserved, reward;* also, *punishment: merit, desert; grace, favor, kindness; demerit, fault, offence; worth, importance.*

Mĕrĭtus, a, um, part. fr. mereo, *merited, deserved.* As adj. *fair, fit, reasonable, proper.*

Mĕrops, ŏpis, m. (μέροψ, *distinctly speaking*), *Merops*, husband of Clymene, who was mother of Phaeton.

Mersus, a, um, part. fr. mergo.

Mĕrus, a, um, adj. (perhaps μείρω, *to divide*), *pure, unmixed: mere, bare, pure: naked; clear, bright.* Often as a subs. merum, scil. vinum.

Messēnius, a, um, adj. *belonging to Messenia*, the south-west province of Peloponnesus; or, *of Messene*, capital of Messenia.

Mēta, æ, f. *any thing of a conic* or *pyramidal shape;* especially the *pyramidal column* at each end of the Roman Circus, round which the horses and chariots turned: hence, *goal, extremity, place of turning, boundary, limit.*

Mētior, īri, mensus, seldom metitus, dep. *to mete, measure, survey, take measure of:* fig. *to estimate, judge, value.*

Mĕtuo, ĕre, ui, n. and a. (metus), intr. *to be afraid, be in doubt, be irresolute, be anxious:* trans. *to fear, apprehend; to revere, stand in awe of:* also, *to beware of.*

Mĕtus, us, m. (perhaps fr. μόθος, *battle-din, terror*), *fear, dread; awe.*

Meus, a, um, (ἐμός, ἡ, όν), *belonging to me, my, mine, my own.*

Mĭco, āre, cui, n. (meo, *to move*), *to move quickly, have a tremulous motion, quiver, vibrate, palpitate; to tremble, shake; to glitter, glisten, sparkle, glance:* also, *to flash forth, spring forth, break forth.*

Mīles, ĭtis, m. and f. (fr. mile, h. e. mille), *a soldier, a military man.*

Mille, num. adj. (akin to Celtic mil), *a thousand:* pl. *millia.*

Milvus, i, m. *a bird of prey, a kite; a fish of prey; a sign in the heavens.*

Mĭmas, antis, m. a rocky and lofty promontory of Ionia, opposite Chios—now *Stillari.*

Mĭna, æ, more used in pl. minæ, ārum, f. (akin to mineo, *to hang over*, to minor, *to project*, &c.), *the projecting summits of the walls of the ancients, battlements:* hence, *threats, menaces.*

Mĭnax, ācis, adj. (minor), *projecting; threatening; promising; expressive.*

Mĭnerva, æ, f. otherwise *Pallas*, the goddess of wisdom, of reason, of arts and sciences, and of war, the inventress of spinning, weaving, &c., the discoverer of the olive.

Mĭnĭmus, a, um, adj. sup. of parvus, which see.

Mĭnister, ra, um, adj. (manus), *waiting upon, attending, ministrant, serving:* also, minister, tri, m. as a subs. *a servant, attendant*, and ministra, æ, f. subs. *female attendant.*

Mĭnistĕrium, i, n. (minister), *service, attendance, ministration; office, work, labor.*

Ministro, āre, āvi, ātum, a. (minister), *to serve, obey, yield obedience to.*

Mĭnĭtans, antis, part. of mĭnĭtor, āri, ātus, (minor), dep. *to threaten, menace.*

Mĭnor, āri, ātus sum, dep. (akin to minæ), *to project, tower upwards; threaten, menace; to intend, purpose, profess, promise.*

Mĭnor, m. and f., minus, n., gen. ōris, comp. see parvus, *less, smaller, slighter:* in years, *younger:* in length, *shorter*, &c.

Mĭnus, n. of the above.

Mĭnŭs, adv. comp. of parŭm, *less.* Also, used simply to express deficiency, as, minus amatus, *not loved, not much loved.*

Mĭnўeiăs, ădis, and Minyeïs, ĭdos, f. *a daughter of Minyas.* Minyas, son of Chryses and Chrysogenia, the fabled

progenitor of the Minyæ, who were a race of nobles in Orchemenus.

Mĭnўēĭus, a, um, adj. *of* or *belonging to Minyas:* M. proles, *the daughters of Minyas.*

Mīrābĭlis, is, e, (miror), *to be wondered at, wonderful, strange, astonishing: admirable, extraordinary.*

Mīrācŭlum, i, n. (miror), *strangeness, a wonder, a miracle, prodigy.*

Mīrātor, ōris, m. (miror), *an admirer.*

Mīror, āri, ātus sum, dep. *to wonder, marvel, be amazed; wonder at, admire; esteem, value; to gaze on with admiration.*

Mĭrus, a, um, adj. (akin to miror), *wonderful, strange, marvellous, admirable, extraordinary.*

Misceo, ēre, ui, mistum and mixtum, a. (*μίσγω*, same as *μίγνυμι, to mix*), *to mingle, intermix, blend; confuse, embroil.*

Mĭsĕr, a, um, adj. (by some derived from *μισέω, to hate*), *wretched, miserable, unfortunate, distressed, woful, piteous: vile.*

Mĭsĕrābĭlis, is, e, adj. (miser), *pitiable, deserving of commiseration, deplorable, lamentable: plaintive, sorrowful.*

Mĭsĕreor, ēri, tus sum, dep. (miser), *to pity, compassionate, commiserate, have pity on.*

Mĭsĕror, āri, ātus sum, dep. (miser), *to deplore, lament, mourn for, bewail; to pity, compassionate.*

Mĭserĭmus, a, um, adj. sup. of miser, a, um; which see.

Missus, a, um, part. fr. mitto, *let go, sent, thrown, hurled,* &c. &c.

Mistus, a, um, *or* Mixtus, part. and adj. (misceo), *mixed, mingled, intermixed, blended, tempered, combined.*

Mītis, is, e, adj. *mild, soft, tender, mellow; calm, placid; gentle, easy, kind.*

Mitto, ĕre, īsi, a. (meo, *to go* or *make go*), *to let go, cause to go; put aside, omit, dismiss, send, despatch, to send forth, produce, to throw, discharge, cast, precipitate.*

Mŏdĕrāmen, ĭnis, n. (moderor), *that by which any thing is governed* or *guided;* hence, *government, management, direction.*

Mŏdĕrātiŭs, adv. comp. of moderatè, *moderately, discreetly, with moderation, gradually.*

Mŏdĕrātor, ōris, m. (moderor), *a moderator; a governor, ruler, director, guide.*

Mŏdĕror, āri, ātus sum, dep. (modus), *to fix a measure for: to set measure to, moderate, restrain, allay, spare; to manage properly, govern, regulate.*

Mŏdestus, a, um, adj. (modus), *moderate in desire, modest, temperate, discreet, virtuous, decent, calm, gentle.*

Mŏdĭcus, a, um, adj. (modus), *keeping within proper measure, moderate, modest; middling, ordinary; small, little, scanty, trifling, mean.*

Mŏdŏ, adv. (modus), *only, but; merely: a short time since, lately; now, just now, immediately; meanwhile.*

Mŏdus, i, m. *a measure, quantity; measure, moderation; limit; manner, method.*

Mœnia, ium, n. pl. (akin to munio, *to fortify*), *walls,* especially of towns: hence, *that by which any thing is inclosed, towers, ramparts, intrenchments.* Often for *a city.*

Mœreo, ēre, ui, n. and a. *to mourn, grieve: to bewail, lament; to utter mournfully* or *sadly.*

Mœstus, a, um, adj. (mœreo), *mourning, sad, sorrowful, grieved, afflicted: gloomy; boding grief; causing grief.*

Mŏlāris, is, e, adj. (mola, *a mill*), *of a mill:* henco, molaris, is, as a subs. scil. lapis, *a mill-stone;* hence, *any huge stone.*

Mōlēs, is, f. *a mass, heap, huge* or *weighty lump.*

Mōlior, īre, ītus sum, dep. (moles), *to bestir one's self, make a great effort, endeavor to perform, labor, strive, struggle; to move with an effort, undertake, design, project, plan, attempt:* also, *to build, raise, make.*

Mollesco, ĕre, n. (mollis), *to become soft, become mild, soften, grow gentle; to become effeminate.*

Mollio, īre, īvi and ii, ītum, a. (mollis), *to make flexible, pliant, soft; to mollify.*

Mollis, e, adj. (for movilis, from moveo), *flexible, pliant; soft; tender, delicate, mild, genial, impressible.*

Mŏlossus, a, um, adj. *Molossian, belonging to Molossia,* a district of Epirus, called so after Molossus, son of Pyrrhus and Andromache.

Mōmentum, i, n. (moveo), *a motion* or *impulse; motion, movement; force, moving power; a moment* or *minute; value, weight; influence, importance.*

Mŏneo, ēre, ui, ĭtum, a. (*μήνυω*), *to put in mind, advise, admonish, warn; to instruct, inform, tell.*

Mŏnĭtum, i, n. (moneo, *to advise*), *admonition, advice, warning, exhortation: prophecy, forewarning.*

Mŏnĭtus, us, m. (moneo, *to advise*), *advice, admonition, warning; warning by omens* or *dreams.*

Mons, tis, m. *a mountain, high hill; a quantity.* (Perhaps from mineo, *to impend.*)

Monstro, āre, āvi, a. (moneo), *to point out, show; to inform, teach, tell: to indicate, appoint.*

Monstrum, i, n. (moneo), *any thing out of nature's ordinary course, a monster, prodigy, a hideous person* or *thing, a wonder, marvel.*

Montānus, a, um, adj. (mons), *of* or *belonging to a mountain; being* or *living on mountains: mountainous.*

Montĭcŏla, æ, m. and f. (mons, colo), *an inhabitant of the mountains.*

Mŏnŭmentum and Mŏnīmentum, i, n. (moneo), *a memorial, monument; a tomb,* in which latter sense monumentum was originally, according to Varro, exclu-

sively used; *a record; a trace* or *vestige.*

Mŏra, æ, f. *a delay, hindrance, impediment.*

Mordeo, ēre, mŏmordi, morsum, a. *to bite* with one's teeth, *to chew, to eat;* hence, *to use up, consume; to catch, clasp fast; to bite at, censure, satirize; to gnaw, grieve, afflict, annoy, corrode with grief.*

Mŏrior, i, mortuus, dep. *to die, to expire, perish:* fig. *to vanish, pass away, lose its strength.*

Mŏror, āri, ātus sum, dep. (mora, *delay*), *to stay, tarry, abide, linger:* trans. *to detain, impede:* also, *to care for.*

Mors, tis, f. (μόρος, *fate*), *death;* also, *Death,* as a goddess.

Morsus, ūs, m. (mordeo), *a biting, a bite; an eating; a corroding, consuming; grief, mortification.*

Mortālis, e, adj. (mors), *mortal, subject to death; human, earthly:* also, *mortal, bringing* or *causing death.*

Mōrum, i, n. (either from μόρον, as in the following, or from μαυρός, *black*), *a mulberry; a blackberry, bramble-berry.*

Mōrus, i, f. (μόρον, *the black mulberry*), *a mulberry tree.*

Mōs, mōris, m. *one's will* or *humor; self-will, caprice; manner, custom, usage, practice, fashion; demeanor, behavior.* In pl. especially, *morals, character.*

Mōtus, ūs, m. (moveo), *a moving, motion, movement.*

Mŏveo, ēre, i, ōtum, a. and n. (meo), *to move, put in motion, shake; affect, impress; incite, excite; remove.*

Mox, adv. (moveo), *presently, soon, immediately, soon after.*

Mūcro, ōnis, m. (perhaps from μικρός, *small*), *the sharp point of any thing; sharp edge; point of a sword, a sword;* hence, *power, authority.*

Mūgio, īre, īvi and ii, ītum, n. (from the sound *mu*), *to low, bellow,* as kine: *to crash, roar, peal.*

Mūgītŭs, ūs, m. (mugio), *a lowing, bellowing; a roaring, crashing, loud noise.*

Mulceo, ēre, si, sum, a. (μέλγω for ἀμέλγω, *to milk, press gently*), *to stroke; to soothe, calm; fondle, caress, delight; fan; touch; breathe through.*

Mulcīber, ĕris and i, m. *Vulcan,* perhaps from mulceo, in the signification, *to soften.*

Multūm, adv. (multus), *much, very much, very, greatly, frequently.*

Multus, a, um, adj. *much, copious, many, numerous, frequent.*

Mundus, i, m. [analogous to κόσμος], *ornament; the heavens; the universe, the world.*

Munīmen, ĭnis, n. (munio), *a fortification, defence, bulwark, rampart, shelter, protection.*

Mūnus, ĕris, n. *an office, employment, charge; duty; a service, favor;* hence, *last service to the dead, funereal honors* or *rites; a present, a gift.*

Mūnўchius, a, um, adj. *of Munychia,* that is, *Athenian;* Munychia (Μουνυχία) being one of the harbors at Athens, adjoining the Piræus.

Mūrex, ĭcis, m. *a purple-fish,* a species of *shell-fish* with prickly armor and long beak; *the juice* contained in the shell, used for dying; *purple.* A shell used as a trumpet by Triton.

Murmur, ŭris, n. (onomatopœia, *mur-mur,* giving the sound the word expresses), *a murmur, murmuring noise.*

Mūrus, i, m. *a wall,* as of a town; *any thing serving as a wall; a defence, security, protection.*

Muscus, i, m. (μόσχος), *moss.*

Mūtābĭlis, is, e, adj. (muto), *mutable, changeable, unsettled, inconstant, fickle.*

Mūto, āre, āvi, ātum, (as if contraction of movito), *to move, move from, move to; to alter, change, transform; to exchange, to transfer.*

Mutus, a, um, adj. *mute, silent, speechless.*

Mūtuus, a, um, adj. (probably fr. muto), *borrowed, to be returned* in an equivalent of the same kind; *borrowed, lent: mutual, reciprocal, exchanged, in return.*

Mўcale, es, f. a mountain and promontory on the coast of Ionia, opposite Samos, now *Samsoun.*

Mygdonius, a, um, adj. *Mygdonian.*

Myrrha, æ, f. daughter of Cinyras and mother of Adonis: she was changed into the *myrrh-tree.*

N.

Năbăthæus, a, um, adj. *of Nabathæa, Nabathæan.* [Nabathæa was a district of Arabia Petrea, said to have been so called from Nabath, son of Ishmael.]

Nactus, a, um, part. of nanciscor, *having found, having reached, having attained.*

Naïas, ădis and ădos, and Naïs, ĭdis and ĭdos, f. (νάω, *to flow*), *a Naiad, water* or *river nymph.*

Nam, conj. denoting causality, *for:* in interrogations, *then,* as, quisnam? *who then?* equivalent to γάρ.

Namque, conj. *for, for certainly,* equivalent to καὶ γάρ.

Nanciscor, ci, nactus, dep. (from the unused verb nancio, or nancior), *to find by chance, find; reach, obtain.*

Năpē, ēs, f. name of a dog.

Narcissus, i, m. (Νάρκισσος), *the narcissus* or *daffodil,* [fr. ναρκάω, *to cause sleep,* because of its narcotic properties.] Also, pr. n. *Narcissus,* son of Cephisus, changed into the foregoing.

Nārēs, is, f. and Nārēs, ium, pl. *the nostril, nostrils, nose:* fig. *sweet smell, flowers,* &c.; also, *delicacy of sense, nicety of judgment.*

Narro, āre, āvi, ātum, a. (gnarus), *to tell, narrate, report, recount, relate; to say, to speak.*

Nascendum, i, ger. from nascor.

Nascor, ci, nātus, dep. (for gnascor, from *γεννάω*), *to be born, be brought into existence; to rise, be produced, spring up, grow.*

Nāta, æ, f. properly the fem. of the part. natus, *a daughter.*

Nātālis, is, e, adj. (natus), *of one's birth, natal, native; natural, inborn, innate.*

Nātīvus, a, um, adj. (natus), *born, having an origin; native; natural, inartificial; inborn, innate.*

Năto, āre, āvi, ātum, a. (no, *to float*), *to swim; to sail; to float about, be tossed about; to move to and fro.*

Nātūra, æ, f. (nascor), *birth; natural constitution, disposition, character; nature; the universe.*

Nātus, i, m. properly m. of part. *a son.*

Nātus, a, um, part. fr. nascor, *born, brought forth; sprung, produced; constituted by nature, endowed by nature.*

Nauta, æ, m. (syncopated fr. navita), *a sailor, seaman, mariner.*

Nāvāle, is, n. (navis), *a dock, dock-yard.*

Nāvĭgo, āre, āvi, ātum, a. and n. (navis and ago), *to steer, to navigate* a ship; *to navigate, sail upon* or *over; to sail:* also, *to swim.*

Nāvis, is, f. (*ναῦς*), *a ship, vessel, barque.*

Nāvĭta, æ, m. (navis), *a sailor, mariner, seaman.*

Naxos, i, f. *Naxos,* an island in the Ægean sea, famous for its wines.

Nē, conj. (*μή* or *νή*), *that not, lest, in order not: whether or not.*

Nĕ, enclitic interrogative particle, frequently unrepresented in the English question.

Nēbrŏphŏnos, i, m. *Fawn-killer, Kill-buck,* name of a dog, [*νεβρος* and *φονος*.]

Nĕbŭla, æ, f. (*νεφέλη*), *a mist, vapor, light fleecy cloud.*

Nĕc, (same as nĕquĕ, of which it is the contracted form, usually found before consonants), adv. *and not:* nec neque (*or* nec), *as well not, as not; not only not, but not; neither, nor.*

Nĕcis, is, rather Nĕxĕcis, f. (*νέκυς, a corse*), *violent death, murder, slaughter: natural death.*

Nĕco, āre, āvi, ātum, and seldom cui, ctum, a. (nex), *to slay, kill, destroy.*

Nĕcŏpīnus, a, um, adj. (nec, opinus), *unexpected, unlooked-for.*

Nectăr, ăris, n. (*νέκταρ*), *nectar, the drink of the gods; the balm* or *balsam of the gods; any delightful sweet.*

Nĕfandus, a, um, adj. (ne and fandus, part. of for), *not to be named, impious, execrable, heinous.*

Nĕfās, n. indecl. (ne, fas), as adj. *unlawful, criminal, impious:* as subs. *great crime, wickedness, impiety.*

Neglectus, a, um, part. of negligo, also adj. *neglected, slighted, disregarded.*

Nĕgo, āre, āvi, ātum, a. and n. (ne and ago), *to say no, deny, refuse; reject.*

Nēleus, ĕi and ĕos, m. *Neleus,* king of Pylos, and father of Nestor.

Nēmo, ĭnis, m. and f. (ne and homo), *no one, nobody.*

Nempĕ, int. *to wit, namely, truly.*

Nĕmus, ŏris, n. (Gr. *νέμος*), *a wood with open lawns; a grove, wood, forest.*

Nĕphĕlē, ēs, f. (*Νεφέλη*, fr. *νέφος, a cloud*), *Nephele,* wife of Athamas, mother of Phryxus and Helle.

Nēpos, ōtis, m. (*νέος, novus*), *a grandson:* poetically, *a descendant: a spendthrift, prodigal.*

Neptis, tis, f. (nepos), *a grand-daughter.* Veneris n. *Ino.* Cybeles neptes, *the Muses.*

Neptūnus, i, m. (*νηττόμενος, swimming*), *Neptune,* the Greek Poseidon, god of the sea, son of Saturn, husband of Amphitrite, and brother of Jupiter, Juno, and Pluto: fig. *the sea.*

Nēque, same as nec.

Nĕqueo, īre, īvi and ii, irr. n. (ne and queo), *not to be able, to be unable.*

Nēquicquam, adv. (ne and quicquam), *in vain, fruitlessly, to no purpose.*

Nērĕis, ĭdis, f. patronymic, *daughter of Nereus; a Nereid, nymph of the sea.*

Nēreus, ĕi and ĕos, m. *Nereus,* an ancient sea-god, who, under Neptune, ruled the Mediterranean: he was son of Pontus, or of Neptune, and husband of Doris.

Nervus, i, m. (*νεῦρον*), *a sinew, nerve, tendon, fibre:* hence, *effort, strength, force, power; a chord, or string.*

Nescio, īre, īvi and ii, ītum, a. (ne and scio), *not to know, to be ignorant; not to be acquainted with, be ignorant of.*

Nescius, a, um, adj. (ne and scius, *knowing*), *not knowing, ignorant, not conscious; inexperienced, unable.*

Neu, conj. (by apocope from neve, wh. fr. ne, vel), *nor, neither, and not.*

Neuter, ra, rum, adj. (ne and uter, *either*), *neither one nor the other, neither of the two, neither.*

Nexĭlis, is, e, adj. (necto, *to knit*), *knit, tied, bound together, wreathed, intwined.*

Nexus, ūs, m. (necto), *a tying, binding, knitting, twining, fastening: a tie, fold, link.*

Nexus, a, um, part. of necto, ĕre, xui and xi, xum, a. *to tie, link together, intwine, knit, connect.*

Nĭger, gra, um. adj. *black, sable, dusky; gloomy, dismal, dark; base, villanous.*

Nĭgrans, antis, *being* or *becoming black,* part. of nĭgro, āre, āvi, (from niger).

Nĭgresco, ĕre, grui, n. (niger), *to become black, become dark.*

Nĭhil, by apocope for nihilum, n. indec. *nothing, nought.*

Nil, contraction of nihil.

Nīlus, i, m. (*Νεῖλος*), the celebrated river of Egypt, *the Nile.*

Nimbus, i, m. *a violent rain-storm, a sudden heavy shower; a shower,* or great number of things falling like rain; *a rain or thunder-cloud; a halo surrounding a deity on descent to earth; a cloud; a storm.*

Nĭmis, adv. *too much, overmuch, too, extremely, exceedingly; very much, very greatly.*

Nĭmius, a, um, adj. (nimis), *too much, too great, excessive; immoderate.*

Ninus, i, m. *Ninus*, king of Assyria, and husband of Semiramis.

Nĭsĭ, (ne, si), conj. *if not, unless, except, save only, but.*

Nĭteo, ēre, ui, n. *to shine, look bright, glitter, glisten; to be neat, elegant, bright, beautiful, distinguished; to flourish.*

Nĭtĭdus, a, um, adj. (niteo), *shining, bright, glittering, glistening; neat, elegant; sleek, plump; highly cultivated; polished, refined.*

Nītor, i, nīsus et nixus sum, dep. *to labor, strive, exert one's self, strenuously endeavor, attempt; to advance with effort, rise; to lean upon, be supported by.*

Nĭtor, ōris, m. (niteo), *brightness, brilliancy, sheen; elegance, beauty; sleekness, plumpness; excellence; gracefulness.*

Nīveus, a, um, adj. (nix), *of snow, snowy; snow-white; clad in white.*

Nix, nĭvis, f. (obs. *νίψ, νιφός*), *snow.*

Nixus, a, um, part. of nitor.

No, āre, āvi, ātum, n. (*νέω, νάω*), *to swim, to float; to sail: to fluctuate, undulate.*

Nōbĭlis, e, adj. (fr. *γνόω*), *known, well-known, notorious: famous, distinguished; noble, high-born, great.*

Nŏcens, tis, part. of noceo. As adj. *hurtful, baneful, destructive; criminal, guilty.*

Nŏceo, ēre, cui, cĭtum, a. (fr. the Syriac), *to hurt, harm, injure.*

Nocturnus, a, um, adj. (noctu, *by night*), *of night, nightly, nocturnal: fit only for night, hideous, hateful.*

Nōdōsus, a, um, adj. (nodus), *knotty, knotted, full of knots.*

Nōdus, i, m. *a knot, tie, fastening, bond:* hence, *a knotty point, a difficulty:* also, *a joint.*

Nōlo, nolle, nolui, irr. (non and volo), *to be unwilling, to wish not.*

Nōmen, nōmĭnis, n. (for gnomen, from *γνόω, to know*), *name, appellation: stock, race: character, fame.*

Nōmĭno, āre, āvi, a. (nomen), *to name, call by name; nominate, appoint.*

Non, adv. *not.*

Nōnācrīnus, a, um, adj. *Nonacrian*, i. e. *Arcadian*, from Nōnācris, a district and city of Arcadia.

Nondum, adv. (non, dum), *not yet, not as yet.*

Nŏnus, a, um, num. adj. (contracted from novenus, fr. novem, *nine*), *ninth.*

Nosco, ĕre, nōvi, nōtum, a. (for gnosco, fr. *γινώσκω*), *to become acquainted with, get a knowledge of, to know.*

Noster, tra, um, poss. pron. (nos), *our, ours, our own.*

Nŏta, æ, f. (nosco), *an impression by which a thing is known, a mark, a sign; a character in writing, a writing:* also, *a brand* or *mark; a spot, a blemish; a proof.*

Nŏtābĭlis, e, adj. (noto), *noteworthy, remarkable, attracting notice; observable, visible.*

Nŏtĭtia, æ, f. (notus), *knowledge; a notion, idea.*

Nŏto, āre, āvi, ātum, a. (noto), *to mark, distinguish by a mark; to observe, notice, note, remark; to show, indicate, designate.*

Notus, i, m. and Notos, i, (*Νότος*), *the south wind:* also, *wind* in general.

Nōtus, a, um, adj. (nosco), *known, well known, noted, notorious.*

Nŏvem, adj. indecl. (*ἐννέα*), *nine.*

Nŏverca, æ, f. *a stepmother.*

Nŏvĭtas, ātis, f. (novus), *newness, freshness, novelty; want of nobility* or *long descent; strangeness.*

Nŏvo, āre, āvi, ātum, a. (novus), *to introduce as new, to invent; to change, to renew, to renovate.*

Nŏvus, a, um, adj. *new, fresh, strange, novel; inexperienced.* (Gr. *νέος, new.*)

Nox, noctis, f. (*νύξ*), *night, night-time:* fig. *darkness, obscurity, calamity, blindness, death.*

Noxa, æ, f. (noceo), *hurt, mischief; crime, guilt.*

Nūbes, is, f. *a cloud; a confused mass, smoke; cloudiness, darkness; gloominess, sadness: a phantom.* (Akin to *ὀνόφος, νέφος, κνέφας, νέφελη.*)

Nūbĭfĕr, a, um, adj. (nubes, fero), *bringing clouds, cloud-bearing, cloudy.*

Nūbĭlum, i, n. (nubes), *cloudy weather, a cloud.*

Nūbo, ĕre, nupsi and nupta sum, a. and n. *to veil;* hence, of a woman, *to marry, be married, wed,* as brides were deeply veiled.

Nūdo, āre, āvi, ātum, a. (nudus), *to make naked, strip bare, uncover; to strip, spoil.*

Nūdus, a, um, adj. *naked, bare, uncovered; simple, unadorned; spoiled, bereft, destitute, poor.*

Nullus, a, um, gen. ius, (ne, ullus), adj. *not any, none, no, nobody, no one.*

Numen, ĭnis, n. (nuo, *νεύω, to nod*), *a nod, an inclination:* hence, *will, command,* especially *the divine will:* also, *divinity, divine presence:* also, *a deity.*

Nŭmĕro, āre, āvi, ātum, a. (numerus), *to count, number, reckon, enumerate; to consider, esteem, account.*

Nŭmĕrus, i, m. *number,* the measure of quantity, *a number* of persons or things; *a quantity; a multitude.*

Nunc, adv. (for novinque, fr. novus), *now, at present, at this present time.*

Nuncia, æ, f. (nuncius), *a female messenger.*

Nūper, adv. (for noviper, fr. novus), *not long ago, newly, lately, recently.*

Nŭrus, ūs, f. (*νυός*), *a son's wife, a daughter-in-law:* also, *a matron.*

Nusquam, adv. (ne and usquam), *in no place, nowhere; in no way.*

Nūtans, antis, part. of Nūto, āre, āvi, *to nod, make signs with the head, to wave,*

totter, shake, tremble, waver; to hesitate; to bend.

Nūtrio, īre, īvi, and ii, ītum, a. *to suckle, nurse, nourish; support, maintain; to attend to.*

Nūtrix, īcis, f. (nutrio), *a wet-nurse, nurse; any thing that supports, nourishes, or cherishes.*

Nūtus, ūs, m. (fr. obs. vb. nuo), *a nod, beck, wink:* hence, *will, pleasure.*

Nȳctēlius, i, m. (Νυκτέλιος), *nightly:* epithet of Bacchus, because the Bacchanalia were celebrated by night.

Nyctĭmĕne, es, f. a daughter of Epopeus, turned into an owl by Minerva.

Nymphă, æ, and Nymphe, es, (νύμφη), *a spouse, bride, wife; the chrysalis* or *nymph* of an insect: also, *a nymph, an inferior divinity, a goddess presiding over the sea, mountains, rivers, woods, fountains,* &c.

Nȳsēis, ĭdis, f. adj. *Nysean.* Nymphæ Nysēĭdēs, the nymph who nursed Bacchus on Nysa.

Nȳseus, ĕi and ĕos, m. a surname of Bacchus, from the town or mountain Nysa.

O.

ˇObambŭlo, āre, āvi, ātum, n. (ob and ambulo), *to walk up and down, pace about, walk to and fro.*

Obductus, a, um, part. of Obdūco, ĕre, xi, uctum, *drawn over, covered, overspread, enveloped.*

ˇObeo, īre, īvi, and ii, ĭtum, irreg. a. and n. (ob and eo), *to go* or *come to, go to meet, go against; to go over, traverse; to go round, surround, encompass, overspread; to undertake, perform; to undergo.*

Objecto, āre, āvi, ātum, a. (freq. of objicio), *to throw in the way of, oppose; interpose; to object, upbraid with, cast in one's teeth.*

Objĭcio, ĕre, jēci, jectum, a. (ob and jacio), *to throw before, throw to; offer, proffer, present; to impart, infuse; to oppose; to object, taunt with, cast in one's teeth, upbraid, accuse.*

ˇObĭtus, us, m. (obeo), *a going to, meeting, visiting; a going down, a setting; downfall, ruin; decease, death.*

Oblīquus, a, um, adj. *oblique, awry, sidelong, slanting, transverse; serpentine.*

Oblītus, a, um, part. of Oblīviscor, ci, oblītus, sum, *to forget, let slip from the memory.*

Oblīvium, i, n. (obliviscor), *a forgetting, forgetfulness, oblivion.*

Obŏrtus, a, um, part. of ˇObŏrior, īri, dep. *to rise up against, spring up before, to rise on a sudden, arise.*

Obruo, ĕre, ŭi, ŭtum, (ob, ruo), *to cover over, hide in the ground, bury, sink; oppress, overwhelm, obscure.*

Obscœnus, a, um, adj. *unlucky, inauspicious; foul, detestable, lewd, obscene, disgusting, shameful.*

Obscūrus, a, um, adj. *dark, darksome, shady, obscure, gloomy; obscure, hidden; unknown.*

Obsĕquium, ii, n. (obsequor), *deference to another's wishes, submission, compliance, complaisance, indulgence, dutiful conduct.*

Obsĕquor, i, cūtus and qūutus, dep. (ob and sequor), *to comply with, humor, oblige, obey, yield, submit to.*

Observo, āre, āvi, ātum, a. and n. (ob and servo), *to watch, have an eye on, take notice of; attend to; observe, show veneration, to venerate, revere.*

Obses, ĭdis, m. and f. (ob, sedeo), *a hostage.*

ˇObsĭdeo, ēre, ēdi, essum, n. and a. (ob and sedeo), *to sit* or *stay anywhere, occupy; to invest, blockade, besiege, to cover, fill.*

Obsistĭtur, imp. *resistance is made; there is opposition.*

Obsisto, ĕre, stĭti, stĭtum, (ob, sisto), n. *to place one's self in the way; to obstruct; resist, withstand.*

Obsto, āre, stĭti, stătum, n. (ob, sto), *to stand near, against, in the way; to oppose, obstruct, conflict with.*

Obstrĕpo, ĕre, pui, pĭtum, n. (ob and strepo, *to make a noise*), *to make a noise at, against, to* or *before, to din, harass with clamor, to interrupt with noise; to oppose, impede, disturb; to resound.*

Obstructus, a, um, part. of Obstruo, ĕre, xi, ctum, a. (ob and struo), *to build against* or *before; to block up, barricade, make impassable; to close up, obstruct.*

Obstŭpeo, ĕre, ui, n. (ob and stupeo), *to become senseless, become stupified, be struck with amazement; to be greatly astonished, to stand agape with wonder.*

Obtūsus, a, um, part. of Obtundor, i, usus, or tunsus, *blunted, dulled; blunt.*

Obverto, ĕre, ti, sum, a. (ob and verto), *to turn towards* or *against, turn so as to face; to turn away, turn in another direction.*

Obvius, a, um, adj. (ob and via), *in the way, meeting; offering itself, ready at hand, obvious, easy.*

Occāsus, us, m. (occido), *a going down, setting:* hence, *sunset:* also, *downfall, destruction.*

Occĭdo, ĕre, cĭdi, cāsum, n. (ob, cado), *to fall down; to go down, sit; to perish, to die, to be lost.*

Occĭdŭus, a, um, adj. (occido), *setting, going down:* also, *occiduous, ready to fall, perishable.*

Occŭlo, ĕre, ŭlui, ultum, a. *to remove from sight, cover, hide, conceal, keep secret.*

Occultē, adv. (occultus, *secret*), *without being seen, in secret, secretly, privately.*

Occulto, āre, āvi, ātum, a. freq. from Occulo, *to secrete, hide, cover, conceal.*

Occŭpo, āre, āvi, ātum, a. (ob and capio), *to lay hands on, seize forcibly, take possession of; to occupy, engross.*

Occurro, ĕre, curri, (seldom cŭcurri), cursum, n. (ob and curro), *to go, come,* or *run to meet, to meet; to chance* or *light upon.*

Oceănus, i, m. (ὠκεανός), *the ocean* or *main sea:* also, *Oceanus*, the Ocean god, son of Uranus and Terra.

Octāvus, a, um, adj. (octo, *eight*), *the eighth.*

Oculus, i, m. *the eye.*

Ocyor, or, us, gen, ōris, adj. (ὠκίων, comp. of ὠκύς, *swift*), comp. *swifter, fleeter; quicker, sooner.*

Ocyrrhoē, ēs, f. (ὠκύς, *swift*, and ῥοή, *a flowing*), a proper name, *Ocyrrhoe*, the swift-flowing.

Ocyus and Ocius, adv. in comp. deg. *sooner, more speedily:* also, *positively, speedily, very soon.*

Odi, def. v. (fr. obs. Odio, ire, īvi, *or* ōdi, ōsum, a. *to conceive hatred against*), found in perfect line only, *to have conceived hatred against, to hate, detest, loathe, abominate; to be displeased.*

Odium, i, n. (odi), *hatred, hate, illwill, enmity, aversion; trouble, annoyance, disgust.*

Odor, ōris, m. (ὄζω, ὀδω, *to smell*), *a scent, odor, smell.*

Odōrĭfer, a, um, adj. (odor and fero), *bringing odor, spreading perfumes, perfumed, fragrant; producing perfumes, spices.*

Odōro, āre, āvi, ātum, a. (odor), *to imbue with odor, to perfume.*

Oeăgrius, a, um, adj. *Oeagrian, Thracian*, fr. Oeăgrus, a king of Thrace.

Œta, æ, *or* Œte, es, f. a mountainous range in Thessaly, where Hercules died.

Offensus, a, um, part. of Offendo, ĕre, i, sum, n. and a. (ob and fendo), *to hit against, strike against; to commit a fault, give offence, displease.* Offensus, *displeased, offended.*

Offĕro, ferre, obtŭli, oblātum, irreg. a. *to bring to meet one, bring before, present, show, oppose; to offer.*

Officium, i, m. (for opificium, or fr. efficio), *service, kindness, courteousness, respect; duty, office.*

Oleĕnius, a, um, adj. *Olenian* or *Ætolian.*

Olim, adv. (from ollus, old equiv. of ille), *once upon a time, formerly, some time ago; this long time; hereafter, at another time; ever and anon, at times, now and then.*

Olympus, *or* os, i, m. (Ὄλυμπος), a name common to many mountains, but specially to one on the confines of Thessaly and Macedonia, said to have been used by the Gigantes, in their attempt to build up a tower to Heaven. Also represented as the especial abode of the gods.

Omen, ĭnis, n. (ὄπτω, *to see*), *that by which something future is indicated* or *foretold; an omen, prognostic, sign, a wish; a solemn usage.*

Omnĭfĕr, a, um, adj. (omnis and fero), *bearing all things, all-bearing.*

Omnĭpŏtens, tis, adj. (omnis, potens), *all-powerful, almighty, omnipotent.*

Omnis, e, adj. *all, every, whole.*

Onĕro, āre, āvi, ātum, a. (onus), *to load, burden, lade, freight; overwhelm; aggravate.*

Onĕrōsus, a, um, adj. (onus), *burdensome, heavy, ponderous; troublesome, oppressive.*

Onus, ĕris, n. *a burden, load, freight, weight; trouble.*

Opācus, a, um, adj. *shady, shaded, affording shade; obscure, dark.*

Opĕrio, īre, rui, rtum, a. *to cover, cover over; to conceal, veil, hide.*

Opĕrōsus, a, um, adj. (opera), *laborious, pains-taking, active; costing much labor, toilsome, elaborate.* Mundi moles operosa, *the cunningly-built fabric of the world:* also, *efficacious, powerful.*

Opes, um, f. pl. of Ops, ŏpis, f. See Opis.

Opheltes, is, m. proper name, *Opheltes.*

Opĭfĕr, a, um, adj. (ops and fero), *aid-bringing, affording succor* or *strength.*

Opĭfex, ĭcis, m. and f. (opus and facio), *a maker, framer, artificer:* often, *an artisan, artist, mechanic.*

Opīnus, a, um, adj. not used separately. See Necopinus. It is kindred to Opinor, *to think.*

Opis, gen. of Ops, f. pl. opes, *power*, that is, means of achieving great things: hence, *riches, property, substance; troops, forces; influence, interest, weight: strength, might, aid; aid, succor.* Opis, Opes, may, perhaps, be taken to imply primarily, *the resources of the earth*, and derived, as was not unusual, from the proper name, Ops, the goddess of field-produce, and symbol of fertility and wealth.

Oppĭdum, i, n. *a town, a city.*

Oppōno, ĕre, ŏsui, ŏsĭtum, a. (ob and pono), *to place opposite, place against, to oppose; to expose; to shut to.*

Opportūnus, a, um, adj. (ob and porto), *convenient, fit, suitable, seasonable, opportune; useful; exposed, liable.*

Opprĭmo, ĕre, essi, ssum, a. (ob and premo), *to press down; crush down, suppress, shackle; to overpower, subdue; oppress; to surprise, fall suddenly upon; to close by pressure, to shut.*

Opprŏbrium, ii, m. (ob and probrum, *a shameful act*), *reproach, disgrace, dishonor, scandal, infamy; a taunt.*

Ops, opis, f. *Ops*, sister and wife of Saturn, goddess and mother of field fruits and plenty: also called *Rhea* and *Cybele.*

Optō, āre, āvi, ātum, a. and n. (ὄπτω, *to see* or *examine*), *to wish, to express a wish, pray for, require; to choose.*

Opus, indec. subs. and adj. *need, necessity, necessary, needful.*

Opus, ĕris, n. (ἔπω, *I busy myself*), *a work, labor, task, performance; toil; art; military work; deed.*

Ora, æ, f. *the outside, margin, edge, boundary; the coast, sea-coast; a district, region, clime.*

Orāculum, i, n. (oro), *an answer given by inspiration, answer from a deity, an ora-*

cle, a prophecy; the place where oracles were delivered.

Orbis, is, m. *a rim, a circle, a ring; a circular plane; a globe, the universe.*

¯Orbo, āre, āvi, ātum, a. (orbus), *to bereave* of parents or children.

Orbus, a, um, adj. (ορφός, ορφανός, *orphaned*, &c.), *bereft of parents* or *children, fatherless, childless:* in a general sense, *bereaved, deprived, destitute of, without.*

Orchămus, i, m. *Orchamus*, a king of Babylonia, father of Leucothoë.

Ordior, īri, orsus sum, dep. (fr. ορδεω, *to begin a web*), specially, *to lay the warp, commence to weave* or *spin:* hence, *to begin, commence; begin to speak.*

Ordo, ĭnis, m. *a row, rank, line, series, order; rank, class, estate; regularity, method.*

˘Orĕsitrŏphus, i, m. (ὄρος, *a mountain*, τρέφω, *to rear*), *Mountain-bred*, name of a hound.

Orgia, ōrum, n. pl. (ὄργια), *the sacred rites, festival*, or *secret revelling in honor of Bacchus, orgies:* hence generally, *any secret fanatic rites and revelling; mysteries.*

˘Orĭbăsus, i, m. (ὄρος, *mountain*, and βαίνω, *to go about on*), *Mountain-rover*, name of a hound.

˘Oriens, entis, part. of Orior: as a subs. scil. o. sol, *the rising sun, the day; the east.*

˘Orīgo, ĭnis, f. (orior), *origin, first beginning, source; stock, family, descent, birth; progenitor, author, founder, creator.*

˘Orior, īri and i, ortus sum. dep. *to rise, arise, appear, become visible; to spring up, originate; to be born, descend; to commence; to stand up.* Of the 3d and 4th conjugations.

¯Oro, āre, āvi, ātum, n. and a. (os, *the mouth*), *to speak, to plead; to beg, entreat, beseech, pray.*

˘Orontes, is, m. a river of Syria, descending from Mount Libanus, and flowing through Antioch.

Orsus, a, um, part. of Ordior, which see.

Ortus, a, um, part. of Orior, which see.

Ortūs, ūs, m. (orior), *a rising; a springing up, origin, beginning, rise; birth.*

Os, ōris, n. *the mouth:* fig. *speech, eloquence*, &c.: *the face, countenance, visage.*

Os, ossis, n. (abbreviation for osteum, fr. ὀστέον, *a bone*), *a bone; the innermost part of trees, fruit, &c.*

Oscŭlum, i, n. (os, *the mouth*), *a little mouth, a pretty mouth:* hence, *a kiss.* Oscula is often interpreted *lips.*

Ossa, æ, f. *Ossa*, a mountain of Thessaly.

Ostendo, ĕre, di, sum and tum, a. (obs and tendo), *to stretch forth before one; to hold forth, show, display, let know, disclose, make known.*

Ostentum, i, n. (ostendo), *something held forth: a prodigy, wonderful appearance, strange sight, portent.*

Ostium, ii. n. (probably fr. os, *a mouth*), *a door, entrance, house-door; any entrance.*

Ostrum, i, n. (ὄστρεον), *the juice of a shell-fish used for dying purple, purple:* hence, *purple cloth.*

Othrys, ys, m. *Othrys*, a mountain range of Thessaly, adjoining Pelion, and now known by the names of Hellovo, Varibovo and Goura.

¯Otium, ii, n. *leisure, inactivity, unoccupied, easy life; retirement, ease.*

˘Ovis, is, f. (ὄϊς), *a sheep.*

P.

Pābŭlum, i, n. (pasco), *food for cattle, pasture, fodder: food* in general.

Pācātus, a, um, part. fr. paco, *to pacify.* Adj. *peaceful, serene, calm, benign; subdued.*

Păciscor, ci, pactus, dep. (pacio fr. pax), *to bargain, conclude an agreement, contract, stipulate; to barter, exchange.*

Pactum, i, n. (paciscor), *an agreement, contract, pact, engagement, condition; method, means.*

Pactus, a, um, part. fr. paciscor.

Pădus, i, m. *the Po*, the chief river of Italy.

Pæan, ānis, n. (Παιάν), *Apollo*, as the god of physic: *a hymn in honor of Apollo;* also, *of other gods; a pæan; a song of triumph.*

Pænĕ, *or* Penĕ, adv. *almost, well-nigh, nearly.*

Pălæmon, ŏnis, m. *Palæmon*, a sea-god, originally Melicerta.

Pălæstīnus, a, um, adj. *of Palestine.* Palæstina was part of Syria.

Pălātium, ii, n. *the Palatium*, or *Palatine Hill*, in Rome. Hence, the emperors having their dwelling there, *the imperial court, palace.*

Pălātum, i, n. *the palate, roof of the mouth; taste: the throat*, as the organ of speech.

Pălear, āris, n. *the skin that hangs down from the neck of oxen, the dewlap.*

Palla, æ, f. *a large cloak reaching to the ankles, and worn chiefly by the Roman ladies; a cloak, robe, mantle.*

Pallas, ădis and ădos, f. *Minerva*, goddess of war and wisdom, &c.; derived either from πάλλω, and so signifying *the brandisher of the ægis*, or better, from πάλλαξ, *a maiden*, and thus meaning pre-eminently *The Maiden.*

Palleo, ēre, lui, n. *to be* or *become pale* or *wan; to lose color, to fade; to fear.*

Pallidus, a, um, adj. (palleo), *pale, wan.*

Pallor, ōris, m. (palleo), *paleness, wanness, want of color; fear, terror.*

Palma, æ, f. (πάλαμα), *the palm of the hand, the hand; the palm* or *broad end of an oar:* also, *the palm tree:* also, *the greater shoot of a vine.*

Palmes, ĭtis, m. (palma), *the shoot*, or *young branch of a vine.*

Pălus, ūdis, f. *a marsh, morass, fen, swamp, bog.*

Pălustris, tre, adj. (palus), *marshy, fenny, swampy; growing in marshes.*

Pamphăgus, i, m. (πάν and φάγειν), *All-devouring*—name of a hound.

Pampĭneus, a, um, adj. (pampinus), *of a vine-branch* or *vine leaves, belonging to vines.*

Pampĭnus, i, m. and f. *a tender shoot of the vine with the leaves, a vine-shoot; a tendril.*

Pan, ānos, m. (Πάν), *Pan*, the god of shepherds and mountains. So called from his delighting *all.*

Pando, ĕre, di, (pansum and passum), a. *to open, throw open, open wide; to show, discover, expose; to declare.*

Pandrŏsos, i, f. *Pandrosos*, daughter of Cecrops.

Pandus, a, um, adj. (pando, *to curve*), *bent, curved, bowed, crooked.*

Păněpe, es, f. *Panope*, a town of Phocis.

Panthera, æ, f. *a panther*, (Gr. πάνθηρ, fr. πᾶν, *every thing*, θηράω, *to hunt*).

Par, ăris, adj. *equal, even in number, like, similar:* also, as a subs. *a companion, consort; competitor.*

Parātus, us, m. (fr. paro), *a preparation, provision, apparatus, equipment; ornament.*

Parco, ĕre, pĕperci and parci, parcĭtum and parsum, a. (parcus, *sparing*), *to cease, give over, abstain; spare, forgive; to use sparingly, preserve.*

Părens, entis, m. and f. (pario), *a parent, father* or *mother; a progenitor; a relative; author, protector.*

Părens, entis, part. from părĕo.

Părĕo, ēre, ui, ĭtum, n. *to appear, be present, be at hand: to appear at command, be in attendance; to obey, submit to, comply with, yield to, be subject to.*

Părio, ĕre, peperi, partum and parĭtum, a. *to bring forth young; to generate, beget; to produce, yield.*

Păries, ĕtis, f. *a wall of a house.*

Părĭter, adv. (par), *equally, in like manner, just so, as well, together.*

Părius, a, um, adj. *Parian, belonging to Paros*, an island in the Ægean sea, famed for its white marble, now *Paro.*

Parnassius, a, um, adj. *Parnassian, belonging to Parnassus.*

Parnassus, i, m. a mountain of Phocis, rising into two peaks, Leucorĭa and Tithorĕa. Delphi was situated upon it, and it was sacred to Apollo and the Muses: now *Liakura.* It was called *Larnassus.*

Părro, āre, āvi, ātum, a. *to make ready, prepare, provide, design: to acquire, procure; to order, arrange.*

Parrhăsis, ĭdis, f. adj. *Parrhasian:* Callisto, daughter of the Arcadian king Lycaon. Arcadia was called Parrhasian from Mount Parrhasus.

Pars, tis, f. *a part, portion, piece, division, some.*

Partĭceps, ipis, adj. (pars and capio), *partaking of, sharing in, participating:* as a subs. *an associate.*

Partim, (an old acc. of pars), adv. *partly, in part:* partim—partim, some—others.

Partus, us, m. (pario), *a bringing forth, delivery; begetting; offspring.*

Părŭm, adv. comp. minŭs, sup. minimĕ, *little; not very, not remarkably.*

Parvus, a, um, adj. (παῦρος, *little*), comp. minor, sup. minimus, *little, small: young; short: humble.*

Pasco, ĕre, pāvi, pastum, a. (Gr. πάω), *to feed, graze, pasture, eat; to drive to pasture; to nourish, support; to cherish, indulge, gratify.*

Pascuum, i, n. (pasco), *pasture* or *grazing-ground, pasture, feeding-parks: food for cattle, flocks, &c.*

Passim, adv. (passus), *here and there, at random; promiscuously; every way.*

Pastor, ōris, m. (pasco), *a herdsman, shepherd, keeper.*

Pastōrius, a, um, adj. (pastor), *pastoral, rustic.*

Passus, ūs, m. (pando), *a pace, step; footstep.*

Passus, a, um, part. of patior, which see.

Passus, a, um, part. of pando, which see, *dishevelled, scattered loose.*

Pătăræus, a, um, adj. *of Patara*, a town of Lycia.

Pătĕfăcio, ĕre, fēci, factum, a. (pateo, facio), pass. patefio, *to make open, throw open; to render visible.*

Păteo, ēre, ui, n. *to be* or *stand open; to lie open, be exposed; to extend, stretch; to be clear, open, patent.*

Păter, ris, m. (Gr. πᾰτήρ), *a father, sire.*

Păternus, a, um, adj. (pater), *of a father, fatherly, paternal:* sometimes means *of one's country.*

Pătior, pati, passus sum, dep. (παθέω), *to bear, suffer, undergo; to bear contentedly: to permit, allow.*

Pătria, æ, f. (patrius), *one's native land, city*, or *country*, &c.; *place of residence.*

Pătrius, a, um, adj. (pater), *of a father, belonging to a father, fatherly:* (fr. patria), *of one's country, native.*

Pātruēlis, is, e, adj. (patruus), *of* or *descended from a father's brother, of an uncle.*

Pătŭlus, a, um, adj. (pateo), *open, standing open; wide, spreading, spacious.*

Paulātim, adv. (paulus, *little*), *by little and little, by degrees, gradually; insensibly, inperceptibly.*

Paulō, adv. (see preceding), *little, by a little.*

Paulŭm, adv. (paulus), *little, a little.*

Paupĕr, is, adj. *poor; scanty, destitute, needy; lowly.*

Păveo, ēre, āvi, a. and n. (pavio, *to beat*, wh. fr. παίω), *to fear, be afraid of, tremble with fear, greatly dread.*

Păvĭdus, a, um, adj. (paveo), *fearful, timorous, timid; alarmed, panic-struck, terrified.*

Pāvo, ōnis, m. (ταώς), *a peacock.*

Păvor, ōris, m. (paveo), *a trembling, fear,*

trepidation, beating of the heart from fear; hope, joy, &c.

Păx, cis, f. (pacio, paciscor), *an agreement, treaty; peace; favor, grace; leave, permission.*

Pecten, ĭnis, n. (pecto), *a comb: a weaver's reed* or *sley: a wool-card.*

Pecto, ĕre, pexi, pexui *or* pectivi, pexum and pectĭtum, a. (πέκτω), *to comb, dress the hair; to dress flax, card wool.*

Pectus, ŏris, n. *the breast; the heart; mind, soul, understanding, memory.*

Pĕcus, ŭdis, f. (πέκω, *to comb*), *a sheep; one of small cattle* in general. Pecus, ŏris, n. *sheep,* collectively, *a herd of sheep:* also, *cattle* in general.

Pēgăsos *or* Pēgăsus, i, m. (Πήγασος), a horse sprung from the blood of Medusa, and named from the springs—πῆγαι—of ocean, where she was called: represented by later writers as the winged horse ridden by Bellerophon when he slew Chimæra.

Pējor, us, adj. comp. of malus, *worse.*

Pĕlăgus, i, n. (πέλαγος), *the sea.*

Pēlion, i, n. and Pēlios, i, m. (Πήλιον), *a mountain in Thessaly.*

Pellex, ĭcis, f. (πάλλαξ, *a maid*), *a concubine, kept-mistress.*

Pellis, is, f. *the skin of a beast, the hide; a garment* or *covering made of skins.*

Pello, ĕre, pĕpŭli, pulsum, a. (Gr. πέλλω), *to drive* or *chase away, drive out, expel, forcibly remove; impel.*

Pĕnātes, tium, m. (kindred to penitus), *guardian deities* of the state and of families; *household gods:* hence, *the house, home.*

Pendeo, ēre, pĕpendi, pensum, n. (pendo), *to hang from, on, at, about; to be suspended; to impend.*

Pendo, ĕre, pĕpendi, pensum, a. *to weigh: to ponder, weigh in the mind, consider; to value, esteem:* as originally payments were made by weighed money, *to pay, discharge:* also, *to pay a penalty,* i. e. *suffer punishment.*

Penĕ, adv. See Pœnĕ.

Penēis, ĭdis, f. adj. *of the river Peneus, Peneïan.*

Penēĭus, a, um, adj. *of the river Peneus, Peneïan.*

Penēos, i, and Penēus, i, m. (Πηνείος), *the Peneus,* the chief river of Thessaly, rising in Mount Pindus, flowing through the vale of Tempe, and emptying into the Thermaic Gulf: now the *Selimbria.*

Pĕnĕtrāle, is, n. (penetro), *the recess* or *inmost part of any place,* as of a temple, a palace, &c.; *the hidden place, concealment, secret.*

Pĕnĕtro, āre, āvi, ātum, a. (penitus), *to place* or *thrust in; to penetrate, pierce, make way into, pass into* and *through; to advance as far as, reach.*

Pĕnĭtus, adv. *inwardly, internally; in the inmost part, far within; thoroughly, fully, utterly, entirely.*

Penna, æ, f. *a feather, a quill:* also, chiefly in the pl., *a wing: flight of birds; a bird; feathers on an arrow:* and hence, *an arrow: a pen.*

Pensum, i, n. (pendo, *to weigh*), *a portion of wool* or *flax weighed out for a slave's task to dress; a task.*

Pentheus, ei, *or* eos, m. *Pentheus,* son of Echion and Agave, and king of Thebes, torn asunder by his mother and sisters in Bacchant fury, because he insulted Bacchus.

Per, prep. (πείρω), *through; by; by means of; during; for; for sake of; by reason of.*

Perăgo, ăgere, ēgi, actum, a. (per, ago), *to conduct, carry* or *go through; to accomplish; to spend, pass; to pierce.*

Percăleo, ēre, ui, n. (per and caleo), *to be very warm, very hot: to grow warm* or *hot.*

Percenseo, ēre, sui, a. (per and censeo), *to count through, count up, recount; to survey, examine.*

Percurro, ĕre, curri and cŭcurri, cursum, n. (per and curro), *to run through, pass all over, to traverse.*

Percussus, a, um, part. fr. Percutio, *beaten, struck, smitten.*

Percŭtio, ĕre, ussi, ussum, a. (per, quatio), *to strike, beat at, smite.*

Perdo, ĕre, dĭdi, ĭtum, a. (per, do), *to destroy, ruin; to squander, throw money; to lose.*

Pĕrĕgrīnus, a, um, adj. (per, ager), *foreign, strange, alien.*

Pĕreo, īre, ii, (seldom ivi), ĭtum, n. (per, eo), *to perish, be ruined, to die, to be desperately in love with.*

Pĕrerro, āre, āvi, ātum, a. (per and erro), *to wander through, travel over, pass through, survey, examine.*

Perfĭdus, a, um, adj. (per and fides), *breaking faith, faithless, perfidious, treacherous, deceitful, unsafe.*

Perfringo, ĕre, ēgi, actum, (per, frango), *to break through, shatter, shiver in pieces; to infringe, violate.*

Perfundo, ĕre, ūdi, ūsum, a. (per, fundo), *to sprinkle all over, to wet, moisten; to scatter over.*

Pĕrhorresco, ĕre, rui, n. and a. (per, horresco), *to shudder greatly, tremble all over:* trans. *to shudder at, be in terror of, greatly dread.*

Pĕricŭlum, i, n. (perior, an obs. vb. fr. wh. come peritus, experior, &c.), *any thing by which experience is acquired, instruction, lesson, warning; trial, experiment, proof; danger, risk, peril.*

Perjūrus, a, um, adj. (per and jus), *breaking an oath, forswearing, one that perjures himself, perjured.*

Perlūceo, ēre, uxi, n. (per and luceo), same as Pelluceo, *to be seen through, be transparent.*

Perlūcidus, a, um, adj. (perluceo), *transparent, translucent, pellucid.*

Perluo, ĕre, lui, lūtum, a. (per and luo), *to wash, bathe, wash all over.*

Permātūresco, ĕre, ui, n. (per and maturesco, *to ripen*), *to become fully ripe.*

Permitto, ĕre, īsi, issum, a. (per, mitto), *to let go through, let pass, let go; send over; throw, discharge; commit, intrust; relinquish, grant, forgive; allow, permit.*

Permulceo, ēre, lsi, lsum, lctum, a. (per and mulceo), *to stroke, stroke smooth, caress, charm, soothe, refresh; appease, assuage; to touch softly.*

Perōsus, a, um, (per, osus, *or* odi), part. of obs. vb. *thoroughly hating, deeply hating:* pass. *deeply hated.*

Perpĕtior, pĕti, pessus sum, dep. (per and patior), *to suffer steadfastly, endure with fortitude, abide; to bear, suffer, to experience, feel.*

Perpĕtuus, a, um, adj. (per, peto, thence strictly, *going through*), *continuing throughout, continuous, unbroken, uninterrupted, whole, lasting, unceasing, permanent.*

Perquīro, ĕre, quĭsīvi, quĭsītum, a. (per and quæro), *to search diligently, diligently inquire for, to investigate, examine.*

Persĕquor, i, quūtus and cūtus, dep. (per and sequor), *to follow, follow after, strive after, pursue; to punish, avenge; prosecute; to carry through, execute.*

Perseus, i, m. *Perseus*, son of Jupiter and Danae, the slayer of the Gorgon Medusa, rescuer and subsequently husband of Andromeda: finally, he became a constellation.

Persis, ĭdis and ĭdos, (adj. f. fr. *περσικός*), as a subs. *scil.* terra, *Persia proper*, now *Farsistán* or *Fars.*

Perspĭcio, ĕre, exi, ectum, a. and n. (per and specio), *to see through, see into, read through, distinguish; to examine fully, consider well, inspect; mark well, observe, explore, ascertain.*

Perspĭcuus, a, um, adj. (perspicio), *that can be seen through; clear, transparent, pellucid, evident.*

Persto, āre, stĭti, stātum and stĭtum, n. (per and sto), *to stand fast* or *remain standing, persist, persevere, to remain constant, endure.*

Perterreo, ere, ui, itum, a. (per and terreo), *to terrify, scare, put in great terror, fright away.*

Pertĭmeo, ēre, *or* Pertimeso, ĕre, ui, a. and n. (per, timeo), *to be greatly afraid* or *alarmed, to greatly fear.*

Pervēnio, īre, ēni, entum, (per, venio), n. *to come quite through, come unto, arrive at, reach.*

Pervius, a, um, adj. (per and via), *capable of being passed through, passed over; passable, pervious.*

Pes, pĕdis, m. (Gr. *ποῦς, πόδος*), *the foot.*

Pestĭfer and Pestĭfĕrus, a, um, adj. (pestis, *evil, calamity*, and fero), *bringing evil, pernicious, noxious, baneful, plague-bearing; deadly, fatal.*

Pestis, is, f. *evil, calamity, plague, infection.*

Pĕto, ĕre, īvi and ii, ĭtum, a. *to seek, ask, require, entreat; seek after, seek to attain; to aim at, rush at, assail; direct one's course to, make for.*

Phaëthon, or Phaëton, ontis, m. (*φαέθων*, i. e. *the luminous*), properly, an epithet of the Sun: *Phæthon*, son of Apollo and Clymene.

Phaëthonteus, a,um, adj. *Phaëthonian, pertaining to Phaëthon.*

Phaethūsa, æ, f. (*φαέθουσα*, fem. of *φαέθων*), *Phaethusa*, sister of Phaëthon.

Phăretra, æ, f. (*φαρέτρα*), *a quiver, a case of arrows.*

Phărētrātus, a, um, adj. (pharetra), *equipped with*, or *wearing a quiver, quivered.*

Phāsis, ĭdis, *or* ĭdos, m. a river in Colchis.

Phialē, ēs, f. (*φίαλη, a drinking-cup*), pr. n. applied to a nymph.

Philȳrēĭus, a, um, adj. *pertaining to Philyra*, (*φιλύρα, a linden tree*), the mother of Chiron.

Phlĕgon, ōnis, m. (*φλέγω, to burn*), pr. n. of one of Sol's horses.

Phōca, æ, f. (Gr. *φωκη*), *a sea-calf, a seal.*

Phōcaicus, a,um, adj. *belonging to Phocis*, a district of Greece, between Bœotia and Ætolia: also, *Arcadian.*

Phōcis, ĭdis, f. *Phocis*, a region of Greece, in which were Delphi, Parnassus, Helicon, Castalia, and Cephissus.

Phœbē, ēs, f. (*φοίβη*), the sister of Phœbus, *Diana, the Moon:* hence for *night.*

Phœbēĭus, a, um, adj. (Phœbus), *Phœbëan, pertaining to Phœbus* or *Apollo.*

Phœbus, i, m. (*φοῖβος, radiant*), *Phœbus*, a name of Apollo.

Phœnix, īcis, and pl. Phœnīces, um, m. and f. *Phœnician, of Phœnicia*, a port of Syria.

Phorcȳnis, ĭdis *or* ĭdos, f. *daughter of Phorcys.*

Phorcys, ȳdis, *or* ȳdos, f. a daughter of Phorcys, son of Neptune.

Phorōnis, ĭdis *or* ĭdos, f. *Io*, daughter of Inachus. Her brother was named Phoroneus.

Pĭceus, a, um, adj. (pix, *pitch*), *of pitch: black as pitch, pitch-black.*

Pictus, a, um, part. of pingo, *ornamented, painted, depicted, adorned with colors; embroidered.*

Pietas, tātis, f. (pius), *performance* or *sense of duty*: first, to the gods, *piety, devotion;* secondly, to parents, children, relatives, country, benefactors, &c., *respect, dutifulness, love, gratitude.*

Pĭger, gra, grum, adj. *going unwillingly, unready, slow, inactive, dull, sluggish, lingering, tedious.*

Pĭget, ĕbat, uit, ĭtum, imp. vb. *it displeases, grieves, pains, irks, disgusts, repents, shames.*

Pignus, ŏris, n. *a pledge, pawn, gage; a hostage; a stake, a wager.*

Pindus *or* Pindos, i, m. a lofty mountain range of Thessaly, bordering on Epĭrus, now *Agrapha.*

Pīnētum, i, n. (pinus), *a pine-grove.*

Pingo, ĕre, nxi, ctum, a. *to paint, depict; variegate, diversify, embellish, embroider.*

Pinguis, is, e, adj. *fat, in good condition, rich; unctuous, productive, fruitful.*

Pinna, æ, f. *a feather; a wing:* also, of sea animals, *a fin.*

Pīnus, ūs and i, f. (*πίτυς*), *the pine, wild pine* (pinus sylvestris of Linnæus): fig. *a ship, a spear, an oar,* &c., made of pine: also, *the fruit-bearing pine* (pinus pinea).

Pīrēnis, ĭdis, f. adj. *Pirenian, pertaining to Pirene,* a fountain in the Acrocorinthus, or citadel of Corinth, sacred to the Muses.

Piscis, is, m. *a fish.* German, fisch.

Pius, a, um, adj. *pious, devout, virtuous:* applied to things *sacred:* also, *pious* in the relations borne to parents, children, country, friends, benefactors.

Plăceo, ēre, cui, ĭtum, n. *to please, be pleasing, gratify.*

Plăcĭdus, a, dum, adj. (placeo), *quiet, tranquil, mild, soft, agreeable, calm.*

Plāga, æ, f. *a tract, region, clime, zone:* hence, *a district, canton.* Also, *a kind of hunter's net* for wild beasts. (Usually derived from *πλάκος, a side;* but perhaps better from *πλάξ, πλάκος, a plain.*)

Plango, ēre, nxi, nctum, a. (*πλήσσω, to strike*), *to beat* with a noise, *strike, buffet; to beat the breast in grief, to mourn for, lament.*

Plangor, ōris, m. (plangor), *a beating* or *buffeting* with noise; *beating of the breast in grief, loud mourning.*

Planta, æ, f. *any vegetable suited for propagation, a young plant, slip, set; a scion; a young tree, a plant:* also, *the sole of the foot:* sometimes for the whole *foot.*

Plaudendus, a, um, part. of fut. fr. plaudor, pass. of plaudo, ĕre, si, sum, n. and a. intrans. *to beat* or *clap* two bodies together; *to applaud.* Trans. *to make to sound by beating, to beat, clap.*

Plaustrum, i, n. *a wagon, wain: the constellation Ursa Major,* or *Charles's Wain.*

Plausŭs, ūs, m. (plaudo), *a clapping, noise of two bodies struck together, flapping; applause, approbation.*

Plebs, ēbis, f. (*πλῆθος, multitude*), *the commons, plebeians: the populace, the rabble: the inferior crowd.*

Plectrum, i, n. (Gr. *πλῆκτρον*), *the harper's quill,* with which he struck the chords of the harp.

Plēĭas, ădis, f. *one of the Pleiades,* seven daughters of Atlas and Pleionè, who were placed by Jupiter among the stars. (Usually derived from *πλέω, to sail,* because Greek navigation began at the rise, and closed at the setting of the Pleiads.)

Plēĭone, es, f. daughter of Oceanus and Tethys, wife of Atlas, and mother of the Pleiads.

Plēnus, a, um, adj. (fr. obs. vb. pleo, or fr. *πλέος, full*), *full, filled; thick, distended, full-bodied: pregnant; satisfied; abounding, rich; numerous.*

Plūma, æ, f. *a soft feather, down-feather; the first beard* or *down upon the cheeks.*

Plumbum, i, n. *lead, something made of lead; a bullet* or *ball.*

Plūrĭmus, a, um, adj. sup. of multus, which see.

Plūs, adv. comp. of multō, *more.*

Plŭviālis, is, e, adj. (pluvia, *rain*), *relating to rain, rainy, of rain.*

Plŭvius, a, um, adj. (pluo, *to rain*), *rainy, bringing* or *causing rain.*

Pœmēnis, ĭdis, f. (*ποιμήν, a shepherd*), *Keeper,* name of a dog.

Pœna, æ, f. (*ποινή*), the *quit-money* for the spilling of blood, the *ransom-fine,* or fine paid by the slayer to the relatives of the slain, as ransom from all further consequences—equivalent to the Saxon *weregeld.* Hence it may be interpreted either as *vengeance* or *punishment: retribution, penalty.*

Pœnĭtet, ēbat, tuit, &c., imp. vb. (pœna), *it repenteth, it grieveth.*

Pollex, ĭcis, m. (polleo, *to be able*), *the thumb:* also, *the great toe.*

Polluo, ĕre, ui, ūtum, a. (fr. the inseparable prep. *po* [Gr. *πότι*], adding to or strengthening the idea, and luo, *to wash*), *to pollute, defile, soil, contaminate: violate, dishonor; taint, corrupt.*

Pŏlus, i, m. (*πόλος, a pivot* or *axis*), *the extremity of the axle* or *axis; the pole:* sometimes, *the whole heavens;* hence, *the celestial globe:* also, *the polar star.*

Pōmarium, i, n. (pomus, *an apple*), *an orchard.*

Pompa, æ, f. *pomp, solemn procession, train, retinue.*

Pōmum, i, n. *the edible fruit of any tree; an apple, pear, plum, peach,* &c.: *a mulberry.*

Pondus, ĕris, n. (pendo, *to weigh*), *a weight, the weight of a thing; a thing of great weight; heaviness, load; burden, authority, importance.*

Pōne, prep. with an acc. *behind:* also, adv. *behind, after, in the rear.*

Pōno, ĕre, pŏsui, pŏsĭtum, a. *to put, place, lay, set.*

Pontus, i, m. (Gr. *πόντος*), *the depth:* also, *the sea:* particularly applied to the Black Sea.

Pŏpŭlāris, is, e, adj. (populus), *belonging to the people: of the same people* or *town* or *neighborhood, native; associate, familiar, of the same company.*

Pōpŭlĭfer, a, um, adj. (populus and fero), *bearing poplars.*

Pŏpŭlo, āri, āvi, ātum, a. and Pŏpŭlor, āri, ātus, dep. *to depopulate, devastate, ravage, destroy.*

Pŏpŭlus, i, m. (for pabulus from pubes), *the people, apart from the chief magistracy: the people, embracing all ranks in a state; a multitude, large number.*

Pōpŭlus, i, f. *a poplar, poplar-tree.*

Porrĭgo, ĕro, exi, ectum, a. (porro *or* pro and rego), *to stretch, reach* or *spread out, extend:* fig. *to enlarge, protract, continue; to lay at full length:* also, *to hold forth, offer.*

Porta, æ, f. *a gate; an entrance, inlet, outlet; a door, portal.*

Porto, āre, āvi, ātum, a. (obs. poro, πόρω), *to carry, bear, convey; to bring:* fig. *to import, betoken.*

Portus, ūs, m. *a harbor, haven, port; a place of refuge, security* or *rest, shelter, asylum.*

Posco, ĕre, pŏposci, a. *to ask, call for, demand, importune:* the person of whom, as well as the thing asked, is put in acc.; hence, poscor, *I am asked for,* with acc. of the thing demanded. Poscor is also used absolutely, *I am called for, required to appear.*

Pŏsĭtŭs, ūs, m. (pono), *a position, situation, disposition, arrangement.*

Pŏsĭtus, a, um, part. of pono.

Possĭdeo, ēre, ēdi, essum, a. (po, an inseparable prep. for Gr. ποτι, *to, by,* giving the idea of power or possession, or strengthening the idea contained in the simple verb, and sedeo), *to possess, hold, own, enjoy; to occupy.*

Possum, posse, pŏtui, pŏtens, irreg. n. (potis and sum), *to be able, have power, I may, I can.*

Post, prep. with acc. and adv. (for ponst, fr. pone), *after, since; behind, in rear of; inferior to; afterwards, subsequently.*

Postĕrus, a, um, adj. (post), *coming after, following, ensuing, next:* com. postĕrior, *coming after, second, latter of two:* super. postrēmus *or* postŭmus, *last, hindmost of more than two.*

Postis, ĭs, m. *a door-post, jamb; door, gate, portal.*

Postquam, also separately, post quam, conj. *after, after that, when, as soon as; since, whereas.*

Postŭlo, āre, āvi, ātum, a. for posculo fr. posco), *to demand, require, crave, desire, ask.*

Pŏtens, part. (possum), and adj. comp. ntior: super. ntissimus, *able, having power, capable; efficacious, potent, powerful, strong, mighty, influential, wealthy:* also, *master* or *mistress of.*

Pŏtentia, æ, f. (potens), *power, ability, faculty, force; efficacy, virtue; authority, influence; sway, dominion.*

Pŏtestas, ātis, f. *power* or *ability to do any thing, power over, control over; dominion, rule; efficacy, force, effect; opportunity; permission, leave, license.*

Pŏtio, īre, īvi, ītum, a. *to put in one's power, to subject to:* hence, pass. pŏtior, *to fall under the power of:* but more usually we find

Pŏtior, īri, ītus sum, as a dep. *to be* or *become master of, get possession of, acquire, obtain; to possess, occupy, have, enjoy.*

Pōto, āre, āvi, ātum and potum, a. and n. *to drink; to imbibe, suck up; to drink hard, tipple.*

Præ, prep. with acc. *before; in comparison with; for, through, by reason of.*

Præbeo, ēre, ui, ĭtum, a. (præ and habeo), *to hold before one, hold out; to proffer, offer; give up, expose, yield; afford, supply, furnish; exhibit, present, show.*

Præceps, cĭpĭtis, adj. (præ and caput), *headforemost, headlong; rapid, swift; steep, precipitous; rash, precipitate:* Præceps, also as a neut. subs. *a precipice:* in præceps, *headlong, down.*

Præcinctus, a, um, part. of Præcingo, ĕre, nxi, (præ and cingo), *girt about, begirt, surrounded; crowned.*

Præcĭpĭto, āre, āvi, ātum, a. (præceps), *to precipitate, tumble headlong; to hurry:* præcipitor, pass. as if for præcipito me, &c. *I hurry down.*

Præcĭpuè, adv. (præcipuus), *particularly, especially, chiefly, singularly.*

Præcludo, ĕre, si, sum, a. (præ and claudo), *to shut up, shut against; to stop, impede, preclude.*

Præcordia, ōrum, pl. n. (præ and cor), *the diaphragm* or *midriff; the vitals, the stomach; the breast, heart:* and poet. for corpus, *the heart,* as seat of the affections, desires, &c.

Præcŭtio, ĕre, ussi, ussum, a. (præ and quatio), *to shake, wave, swing* or *brandish before one.*

Præda, æ, f. (præs, *at hand*), *prey, booty, spoil, plunder, pillage; gain, profit, prize.*

Præfĕro, ferre, tŭli, lātum, irreg. a. (pro and fero, *to bear* or *carry before; to exhibit, indicate, manifest, betray; to prefer, give preference to:* and with an infin. after it, *to choose rather.*

Præfixus, a, um, part. of Præfigo, ĕre, xi, xum, *fixed* or *fastened before, set up in front, prefixed; tipped, pointed, headed.*

Prælātus, a, um, part. of Præfĕro.

Prælium, i, *or* Prœlium, i, m. *a fight, battle, engagement; combat, duel; contest, strife.*

Præmium, i, n. *a reward, recompense; profit, advantage; treasure.*

Prænuncius, a, um, adj. (præ and nuncius), *announcing beforehand, predicting, foreshowing.*

Præpĕs, ĕtis, adj. (præ and peto), *swiftly-flying, fleet; winged:* as subs. *a bird:* p. Jovis, *the eagle.*

Præquestus, a, um, part. of dep. vb. præquĕror, i, *complaining before.*

Præruptus, a, um, part. fr. Prærumpo, ĕre, ūpi, *broken* or *torn off:* adj. *steep, craggy, rugged.*

Præsāgium, i, n. (præsāgio, *to presage*), *a presentiment, presage, forewarning, prognostic.*

Præsāgus, a, um, adj. (præ and sāgus, *sage*), *foreseeing, presaging, foretelling, prophetic.*

Præsens, entis, part. of Præsum, and adj. *present, at hand; prompt, effectual, pow-*

erful; manifest; resolute, confident, bold; aiding, propitious.

Præsentia, æ, f. (præsens), *presence; presence of mind, collectedness; efficacy, power.*

Præsentio, īre, sensi, sensum, a. (præ and sentio), *to perceive beforehand, have a presentiment of, foresee, presage.*

Præsēpe, is, n. (fr. præsēpio, *to fence*), *a crib, manger; a stall, stable, cattle-shed.*

Præsĕs, ĭdis, m. and f. (præsideo), *sitting before, protecting; directing, presiding over:* as subs. *a protector; president.*

Præsignis, is, e, adj. (præ and signo), *designated before others; illustrious, distinguished, excellent.*

Præstans, tis, part. fr. Præsto, which see: also adj. *extraordinary, excellent, distinguished:* comp. tior: superl. tissimus.

Præsto, āre, ĭti, ĭtum and ātum, a. and n. (præ and sto), *to stand before; to excel, surpass, exceed; to stand before,* i. e. *answer for, be accountable* or *responsible for, warrant;* hence, *to execute, perform, make good, discharge: to show, exhibit:* and hence, *furnish, afford.*

Prætentus, a, um, part. fr. prætendo, ĕre, i, *stretched forth, extended before one.*

Prætĕr, prep. with acc. and adv. *close by, near; before; besides, together with; except, beside, save; past, beyond; against, contrary to.*

Prætĕrea, adv. (præter and ea), *besides, moreover, over and above; again, hereafter.*

Prætĕreo, īri, īvi and ii, ĭtum, irr. n. (præter and eo), *to go* or *pass by* or *over, go past:* also used transitively, *to pass by* or *along; to pass by in silence, to omit, neglect; to go by, outstrip, excel, surpass.*

Prævălĭdus, a, um, adj. (præ and validus), *very strong, very stout, very powerful.*

Præverto, ĕre, ti, sum, a. (præ and verto), *to turn before, to prefer; to despatch first; to anticipate, prevent.*

Prātum, i, n. *a meadow, pasture-ground;* fig. *meadow* or *pasture-grass.*

Preces. See Prex.

Precor, āri, ātus, dep. (prex), *to pray, beseech, entreat, supplicate, invoke; to wish well* or *ill,* and hence, *to imprecate, to curse.*

Prĕhendo *or* Prendo, ĕre, di, sum, a. *to take, catch, grasp, seize.*

Prĕmo, ĕre, pressi, pressum, a. *to press, press upon, press down; to press close, squeeze, shut; to cover, hide; to pursue, harass; to oppress; to constrain; to arrest.*

Prĕtiōsus, a, um, adj. (pretium), *costly, valuable, precious.*

Pretium, i, n. *worth, value, price, money-price; reward.*

Prex, prĕcis, f. *a prayer, praying, entreaty:* more usually in pl. prĕces: also, *a curse, imprecation.*

Prīmō, adv. (primus), *at the first, firstly, in the first place, first of all.*

Prīmum, adv. (primus), *in the beginning, first, in the first place, for the first time.*

Prīmus, a, um, adj. sup. of prior, *first, foremost; principal, chief; excellent.*

Princĭpium, ii, n. (princeps), *a beginning, commencement, origin.*

Prior, ior, ius, gen. ōris, adj. in comp.: sup. primus, *former, first, antecedent, previous, prior; superior; foremost of two.*

Priscus, a, um, adj. (Gr. πρίν), *ancient, old, antique, former, of olden time.*

Pristĭnus, a, um, adj. (Gr. πρίν), *ancient, old, former, first, accustomed, wonted, pristine.*

Prius, adv. (prior), *before, sooner, earlier; rather; formerly, previously.*

Prō, prep. with abl. *before, in front of, right opposite to:* and for In, *in, on; for, in accordance with, in comparison with; for, as, as if, instead of, in place of; for, on account of, in behalf of, in favor of.*

Prŏbo, āre, āvi, ātum, a. (prōbus), *to approve, approve of, assent to; to try, examine; demonstrate, prove: to value, esteem.*

Prōcēdo, ĕre, essi, essum, n. (pro and cedo), *to go before, go forth; to come* or *spring forth; arise, proceed; to occur: to advance, go forward, prosper.*

Prŏcer, ĕris, m. *one of the most distinguished, one of the nobles:* more frequent in pl. *chiefs, nobles.*

Prŏcŭl, adv. (procello, *to throw,* according to some), *at a distance,* whether great or small, *from a distance; far, afar, aloof.*

Prōcumbo, ĕre, cŭbui, cŭbĭtum, n. (pro and obs. vb. cumbo), *to fall forward, fall down, lie down, to prostrate one's self; to lean forward; to go to ruin.*

Prŏcus, i, m. (proco, *to ask*), *a wooer, a suitor.*

Prōdeo, īre, ii, ĭtum, irr. n. (pro, eo), *to go* or *come forth; appear, spring up; proceed.*

Prōdo, ĕre, ĭdi, ĭtum, a. (pro and do), *to give forth, bring forth; to publish, make known, proclaim; to disclose, betray, act treacherously towards; to surrender, deliver over.*

Prŏfānus, a, um, adj. (pro and fanum), *not sacred, common, profane, unholy, uninitiated in the ceremonies* or *mysteries of a deity; wicked, impious, odious, abominable.*

Prōfectō, adv. (pro and facto), *certainly, surely, in truth, assuredly.*

Prōfĭcio, ĕre, fēci, fectum, a. (pro and facio), *to make way forward, advance; make progress, advance, profit, increase, obtain.*

Prōfĭciscor, ci, profectus, n. dep. (pro and facio), *to set out, to go, march, travel, proceed.*

Prŏfŭga, æ, f. strictly fem. of profugus, *a wanderer, exile.*

Prŏfŭgus, a, um, adj. (pro and fugio), *fleeing, having fled, fugitive, put to flight, banished, exiled.*

Prŏfundus, a, um, adj. (pro and fundus),

deep; bottomless, profound, immeasurable, immoderate: also, *high.*

Prōgĕnies, ēi, f. (pro and gigno), *a descent, progeny, lineage, family; child, children, offspring.*

Prōhĭbeo, ēre, ui, ĭtum, a. (porro and habeo), *to keep off, keep back* or *away, ward off, hinder, debar, prevent, prohibit; to defend, protect.*

Prōles, is, f. (pro and oleo, *to grow*), *that which grows* or *has grown; offspring, child; descendant, posterity: race, stock.*

Prŏmēthīdes, æ, m. patronymic, *son of Prometheus.*

Prōmissum, i, n. (pro and mitto), *a thing promised, a promise.*

Prōmitto, ĕre, īsi, issum, a. (pro, mitto), *to let go* or *send forward: to let hang down, lengthen, extend; to promise, to vow; to predict.*

Prōmo, ĕre, mpsi, mptum, a. (pro, emo), *to take forth, produce; discover, declare, relate; bring to light.*

Promptus, a, um, part. of promo: as adj. *manifest, clear; easy; ready, prepared, prompt, zealous, inclined to, bold.*

Promptus, ūs, n. (promo), *a taking forth; a being visible.* In promptu, *visible, before the eyes:* also, *in readiness, easy.*

Prōnus, a, um, adj. (Gr. πρηνής), *turned forward, bent forward; running forwards; inclining downwards, inclined, disposed, prone; favoring.*

Propāgo, ĭnis, f. (pro, pango, *to plant*), *that which is propagated, a set; a shoot; offspring, race.*

Prŏpe, adv. *near, nigh:* comp. propius; sup. proxime.

Prŏpĕro, āre, āvi, ātum, a. (properus, *quick*), *to hasten, make speed, accelerate.*

Prŏpinquus, a, um, adj. (prope, *near*), *neighboring, near; near at hand; similar; near of kin.*

Prŏpior, ior, ius, gen. ōris, adj. (prope), a comparative from obs. positive, *nearer, nigher; later; more closely allied, more near in resemblance; more nearly concerning, closer; more favorable, more suited.*

Prŏpiŭs, adv. comp. of propè.

Prōpŏsitum, i, n. (propono), *design, intention, purpose; proposition, theme.*

Prŏprius, a, um, adj. *peculiar, particular, special, private, proper, one's own.*

Prōra, æ, f. (πρώρα), *the prow* or *forepart of a vessel;* poetically, *a ship.*

Prōreus, ĕi and ĕos, m. (πρώρα), *the prow-officer, he that sat at the prow to guide, a sub-pilot.*

Prospecto, āre, āvi, ātum, a. (freq. of prospicio), *to look forth,* or *out; to view, see afar off, gaze upon; to look about; to look out for.*

Prospĭcio, ĕre, spexi, spectum, a. (pro and specio), *to look forward, to see; to command a view of; to watch; to take care, provide, use precaution; to see forward, see from a distance, foresee.*

Prōsum, desse, fui, irr. (pro and sum), *to do good, to benefit, profit, to conduce, to avail.*

Prōtĕgo, ĕre, xi, ctum, a. (pro and tego), *to cover in front, to cover; to defend, protect.*

Prōtĕro, ĕre, trivi, trĭtum, a. (pro and tero, *to rub*), *to tread down before one, to grind down, trample on, crush, rub down, wear away; to overthrow, defeat, destroy.*

Prōteus, ĕi and ĕos, m. *Proteus,* a sea-god, possessed of the faculty of prophecy and that of changing himself into various shapes.

Prōtĭnus *or* Prōtĕnus (fr. pro or porro, *tenus*), *forward, onward, farther on; immediately after, hereupon, in the next place, instantly, forthwith: uninterruptedly, continually.*

Prōturbo, āre, āvi, ātum, a. (pro and turbo), *to drive* or *push before one, drive away, thrust out, repel, repulse; to throw down.*

Proxĭmus, a, um, adj. sup. of propior, which see.

Prūdens, tis, adj. (contraction fr. providens), *foreseeing, looking to the future, foreknowing; advised with previous knowledge* or *intention; cautious, provident, discreet, wise; practised, skilful.*

Pruīna, æ, f. *frozen dew, hoar frost, rime:* hence, *ice, snow, winter.*

Pruīnōsus, a, um, adj. (pruina), *full of,* or *covered with, hoar frost; hoary.*

Psĕcas, æ, f. (ψεκάς, *a drop*), *Psecas,* one of Diana's nymphs.

Ptĕrĕlas, æ, m. (πτέρον, *a wing*), *the Winged:* used as a name for a hound.

Publĭcus, a, um, adj. (as if populicus, fr. populus), *belonging* or *relating to the community, public, common; general, usual, universal; ordinary, trivial.*

Pŭdet, ēbat, uit, imp. v. *it shameth:* used with the acc. of the person, as pudet me, *I am ashamed.*

Pŭdĭbundus, a, um, adj. (pudet), *ashamed, bashful, modest; shameful, disgraceful.*

Pŭdĭcus, a, um, adj. (pudet), *ashamed, shamefaced; modest, discreet, chaste, virtuous.*

Pŭdor, ōris, m. (pudeo), *a sense of shame, shamefacedness; regard, respect; honor, chastity, modesty; shame, disgrace.*

Puella, æ, f. (fr. puellus, *a little boy*), *a young female,* single or married, *a girl, female child; young woman of twelve years* or *upwards:* also, *a sweetheart.*

Puer, i, m. (fr. Laconian πόϝρ, for παῖς, *a child*), *any child,* male or female: especially *a boy, male child; a male to the twelfth or eighteenth year; a page, young attendant* or *slave.*

Puerilis, e, adj. (puer), *puerile, boyish, childish.*

Pugna, æ, f. (pugnus, *the fist*), *a battle, fight, engagement, combat; contest, dispute.*

Pugnax, ācis, adj. (pugno), *fond of fighting pugnacious, warlike, fierce, contentious:* ignis aquæ p. *repugnant.*

Pugno, āre, āvi, ātum, n. (pugna), *to fight, engage, contend, resist; to be at variance, inconsistent.*

Pugnus, i, m. *a fist:* hence, *a handful.*

Pulcher, ra, rum, adj. comp. pulchrior, sup. pulchiorimus, (properly of many colors, πολύχροος), *beautiful, fair, handsome; excellent, noble, glorious.*

Pullus, a, um, adj. (Gr. πελλός), *black, dark, blackish, dusky:* hence, *sad, mournful.*

Pulmo, ōnis, m. (Gr. πνεύμων), *the lungs.*

Pulso, āre, āvi, ātum, a. (freq. of Pello, *to strike, push forward, impel, propel; beat at* or *on; to disturb, agitate.*

Pulsus, a, um, part. of Pello, which see.

Pulvĕrŭlentus, a, um, adj. (pulvis), *full of dust, dusty, covered with dust;* hence, *attended with* or *acquired by toil.*

Pulvis, ĕris, m. and f. *dust, powder:* fig. *the field for wrestling, fencing,* &c.; *earth, soil.*

Pūmex, ĭcis, m. *a pumice stone; any soft* or *brittle stone.*

Pūnĭcus, a, um, adj. *Carthaginian; reddish, purple.*

Puppis, is, f. *the stern of a ship, the poop:* fig. *the whole ship.*

Purpŭra, æ, (Gr. πορφύρα), *the shellfish from which was obtained the purple dye; purple.*

Purpŭreus, a, um, adj. (purpura), *of purple, purple-colored, purple:* sometimes *dark-ish, reddish, violet; clad in purple:* also, *beautiful.*

Pūrus, a, um, adj. *pure, clean, free from filth, free from sin* or *crime: in its natural state, naked, simple, inartificial, unadorned, unmixed.*

Pŭto, āre, āvi, ātum, a. *to clean,* especially with respect to trees: *to clear, adjust; to count, reckon; to account, suppose, think, esteem.*

Pÿlius, a, um, adj. *Pylian, of* or *belonging to Pylos,* a town of the Peloponnesus: three towns of that name vied for the honor of being the birth-place of Nestor; most probably that in Messenia, now *Navarino.*

Pÿrămus, i, m. proper name, *Pyramus.*

Pÿroeis, entis, m. (πυρόεις, *fiery*), *name given to one of Sol's horses:* also, *the planet Mars.*

Pÿrōpus, i, m. (πυρωπός, *fire-colored*), *Pyrope, mixture of brass and gold; a precious stone, carbuncle.*

Pyrrha, æ, f. (πῦρρα, *flame-colored, fiery*), *Pyrrha,* daughter of Epimetheus, and wife of Deucalion.

Pÿthius, a, um, adj. (Python), *Pythian.*

Pÿthon, ōnis, m. *a monstrous serpent near Delphi,* slain by Apollo, who was said to have been thence called Pythius, *Pythian.*

Q.

Quà, adv. (strictly abl. fem. of qui, scil. parte), *where, wheresoever; whither: how, by what means.*

Quădrĭjŭgus, a, um, adj. (quatuor and jugum), *four horses yoked abreast to one chariot.*

Quădrūpēs, ĕdis, adj. (quatuor and pes), *fourfooted:* as a subst. *a quadruped; horse, stag,* &c.

Quæro, ĕre, sīvi, sītum, a. *to seek, look for; to seek for, strive to procure; seek and not find, miss; to gain, acquire, to ask, inquire; to investigate.*

Quæsītus, a, um, part. of Quæro, *sought after,* &c. Quæsitum, i, n. *an inquiry, question.*

Quālis, is, e, adj. *of what kind, what sort: such as, of such kind.*

Quàm, adv. and conj. *how; how much; as:* after comp. *than:* after sup. *very,* or *as, as possible.*

Quamvis, conj. and adv. (quam and vis, second person of Volo), *as much as you will, however much, never so; although.*

Quanquam, conj. *although, though indeed.*

Quantō, adv. [properly abl. of quantus], *by how much, by as much.*

Quantùm, adv. [properly neuter of quantus,] *how much, as much as.*

Quantus, a, um, adj. *how great, how much:* tantum, quantum, *as much as, as.*

Quāre, conj. and adv. (qua and re), *by which, whereby; for what reason? on what account? wherefore? therefore, on which account, for which reason, wherefore.*

Quartus, a, um, adj. (τέταρτος), *fourth.*

Quăter, adv. (quatuor), *four times.*

Quătio, ĕre, quassum, [the perfect quassi is not met with,] *to shake, toss, move violently; to affect, agitate; harass, vex; to shatter, break in pieces.*

Quătuor, indec. num. adj. *four.*

Que, conj. enc. (perhaps fr. τέ, to which it seems nearly equiv.) *and,* placed after the word which in sense follows it.

Queo, īre, īvi and ii, ĭtum, irreg. n. *I can, am able.*

Quercus, ūs, f. *the oak, oak tree.*

Quĕrēla, æ, f. (fr. queror), *a lament, complaint, plaint.*

Quĕror, i, estus, dep. *to lament, complain, utter complainingly, to wail.*

Questus, us, m. (queror), *a complaining, lamentation, wail, complaint.*

Qui, quæ, quod, pron. *who, which, what;* both relative and interrogative, but generally the former.

Quia, conj. old n. pl. of quid, *because.*

Quīcunque, compound of qui, like which it is declined, with the affix cumque *or* cunque, *whosoever, whatsoever, whoever.*

Quĭdem, conj. *indeed: granted, 'tis true: and indeed, and that; at least, assuredly.*

Quies, ētis, f. *rest, repose, cessation from labor; quiet, peace, tranquillity, sleep.*

Quiesco, ĕre, ēvi, ētum, n. (quies), *to rest, cease, be at ease.*

Quīlĭbet, quæl., quodl. *or* quidl., pron. (qui and libet, *pleases*), *whoever wills, any one you please, it matters not who, every one without distinction, any one.*

Quin, conj. and adv. (qui and ne, *not*), *that not, but that, indeed, really; rather, nay rather, why not?*
Quīni, æ, a, adj. (quinque), *five, five each.*
Quinque, indec. num. (πέντε), *five.*
Quinquennis, is, e, adj. (quinque, anni, *years*), *of five years, five years old.*
Quintus, a, um, adj. (quinque), *the fifth.*
Quippĕ, conj. *indeed, in fact, to wit, inasmuch as; forsooth; forasmuch as.*
Quis, quæ, quid *or* quod, pron. interrog. *Who, which, what.*
Quisquam, quæq., quidq. *or* quicq., pron. (quis and quam), *any, any one, any thing.*
Quisque, quæque, quodque and quidque, quicque, pron. (quis, que), *every, every one, each.*
Quisquis, quæquæ, quidquid *or* quicquid, pron. (quis and quis), *whosoever, whoever, whatsoever, every one who, all that.*
Quŏ, adv. (from the abl. n. of qui), *where; wherefore, on which account; whither, to what, to whom; to the end that, in order that: as.*
Quōcunque, adv. *to whatever place, whithersoever.*
Quondam, adv. (for quundam), *at a certain time, once, in time past, formerly; at times.*
Quŏniam, conj. (quom for quum jam), *when, after that, now that:* most frequently, *since, seeing that.*
Quŏque, conj. *also, likewise, too, as well.*
Quot, indec. num. *how many, as many as:* in composition, *every.*
Quŏties, adv. (quot), *how often, how many times.*

R.

Răbiēs, ēi, f. (rabio *or* rabo, *to rave*), *madness* of beasts: also, of men, *blind fury, ungovernable rage:* fig. *fury, rage,* of the sea, winds, weather, &c.
Răcēmus, i, m. (ῥάξ, ῥᾶγος, *a berry*), *part of a bunch of grapes, having some berries on one stalk; a cluster.*
Rădio, āre, āvi, ātum, n. and a. (radius), intrans. *to emit rays, throw forth beams, radiate, shine:* trans. *to illuminate, brighten, enlighten, illume.*
Rădius, ii, m. (by some, from ῥάβδος, *a rod*), *a rod, staff; a radius;* hence, *spoke of a wheel; a ray of light, a sunbeam.*
Rādix, īcis, f. (fr. ῥίζα, *a root,* or ῥάδιξ, *a branch, the root of a tree, plant,* &c.:) fig. *that on* or *from which any thing grows.*
Rāmus, i, m. *a branch, bough, arm of a tree; a branch* in the figurative sense.
Răpĭdus, a, um, adj. (rapio), *tearing away, hurrying away: rapid, swift, impetuous, vehement.*
Răpīna, æ, f. (rapio), *robbery, rapine, plundering: plunder, booty, prey.*
Răpio, ĕre, ui, ptum, n. (ἅρπω, ἁρπάω), *to rob, plunder, carry off by force; ravish; to snatch; hurry away:* part. raptus, a, um—vivitur ex rapto, *they live by plunder, on things plundered.*
Rapto, āre, āvi, ātum, (rapio), *to rob, pillage, plunder, ravage; take away by force, drag away.*
Raptus, ūs, m. (rapio), *a forcible* or *violent taking; a robbing, plundering; a forcible abduction.*
Rārus, a, um, adj. *rare, thin, not close, not thick; infrequent, scarce, unusual:* fig. *excellent, rare.*
Rastrum, i, n. (rado, *to scrape*), in pl. tri, m. and tra, n. *a toothed instrument used in agriculture, a rake, harrow; weeding-hook, mattock, hoe,* &c.
Rāsus, a, um, (part. of rado, ĕre, si, sum), *shaven, scraped, scratched, torn.*
Rătio, ōnis, f. (reor, *to reckon*), *a reckoning, calculation: regard, respect; interest, benefit; opinion; reason, reasonableness, wisdom; a measure, method, manner.*
Rătis, is, f. *timbers fastened together, a float, a raft:* hence poetically, *a boat* or *ship.*
Rătus, a, um, part. of reor, which see.
Raucus, a, um, adj. *hoarse, harsh, grating, disagreeable.*
Rĕcandeo, ēre, and Rĕcandesco, ĕre, ui, n. (re and candeo), *to become white again; to become hot again; to foam.*
Rĕcēdo, ĕre, essi, essum, n. (re and cedo), *to go back, fall back, retire, recede, give ground; to depart, withdraw.*
Rĕcens, tis, adj. *fresh, new; lately done, made, born,* &c.
Rĕcēptus, ūs, m. part of recipio.
Rĕcessus, ūs, m. (recedo), *a going back, withdrawal, retiring: a retired place, recess, retreat.*
Rĕcīdo, ĕre, īdi, ĭsum, a. (re, cædo), *to cut off, cut away, cut down:* fig. *to reduce, retrench.*
Rĕcingo, ĕre, nxi, nctum, a. (re and cingo), *to ungird, to loose.*
Rĕcĭpio, ĕre, ēpi, eptum, a. (re and capio), *to take again, take back, resume, recover; to draw back, take to one's self; to receive; to accept, undertake.*
Rĕcondo, ĕre, dĭdi, dĭtum, a. (re, condo), *to put together again, lay up, hoard, stow away, hide.*
Rector, ōris, m. (rego, *to rule*), *director, ruler, governor.*
Rectum, i, n. (rectus), *right, rectitude, uprightness, justice.*
Rectus, a, um, part. of rego: also adj. *right, straight; direct, erect, upright, correct; regular.*
Rĕcurvātus, a, um, part. of recurvo, āre, āvi, *bent back, curved backwards.*
Rĕcurvus, a, um, adj. (re and curvus), *bent back, curved back, crooked backwards.*
Rĕcūso, āre, āvi, ātum, n. (re and causa), *to make objection against; to refuse, reject, decline.*
Reddo, ĕre, dĭdi, dĭtum, a. (re and do), *to give back, restore, return; give forth, send forth, to render, bestow, pay.*

Rĕdeo, īre, ii, and īvi, ĭtum, irreg. n. (re, eo), *to return, come back; come in, accrue.*

Rĕdĭgo, ĕre, ēgi, actum, a. (re and ago), *to drive back, force back, bring back, to reduce.*

Rĕdŏleo, ēre, ui, n. (re and oleo), *to emit a smell, to smell, to be redolent.*

Rĕdūco, ĕre, xi, ctum, a. (re and duco), *to bring back, lead back, to restore, to reduce; draw back, retract.*

Rĕfello, ĕre, a. (re, fallo), *to remove an illusion, to confute, refute, disprove, prove false, rebut.*

Rĕfĕro, ferre, tŭli, lātum, irreg. a. (re and fero), *to bring back, give back, retort, refute, repeat, renew, repay, reply, relate.*

Rĕfŭgio, ĕre, ūgi, ūgĭtum, a. and n. (re and fugio), *to flee back, retreat, draw back, shrink; to flee from.*

Rēgālis, e, adj. (rex), *kingly, regal, royal, princely, magnificent.*

Rēgālĭter, adv. (regalio), *royally, regally, magnificently, in a royal* or *regal manner.*

Rēgia, æ, f. (properly fem. of regius, scil. domus), *a palace, royal residence, court.*

Rēgĭmen, ĭnis, n. (rego), *that by which a thing is guided* or *governed, a rudder* of a ship; *a guiding.*

Rēgīna, æ, f. (rex), *a queen, princess, lady of distinction.*

Rēgio, ōnis, f. (rego), *a direction, a line; a boundary line, limit; a region, district, territory.*

Rēgius, a, um, adj. (rex), *kingly, royal, princely, belonging to* or *becoming a king.*

Regna, āre, āvi, ātum, a. and n. (regnum), *to reign, rule, have sway, to rage uncontrolled.*

Regnum, i, n. (rex), *sovereignty; despotism; a kingdom, realm.*

Rĕgo, ĕre, xi, ctum, a. (ὀρέγω), *to direct in a straight line, to direct; to regulate, manage, guide:* hence, *to govern, sway, rule.*

Rējĭcio, ĕre, ēci, ectum, a. (re and jacio), *to fling back, cast in return, throw behind, throw away, cast off, reject, neglect.*

Rēlābor, i, psus sum, dep. (re, labor), *to slide back; flow back, sail back.*

Rĕlaxo, āre, āvi, ātum, a. (re, laxo), *to widen again, widen; to ease, relieve; to loose, open.*

Rĕlĕgo, ĕre, ēgi, ectum, a. (re and lego), properly, *to take back again, piece by piece; to draw back; to wander over again; to read again, revise.*

Rĕlictus, a, um, part. of relinquo, which see.

Rĕlĭgātus, a, um, part. of religo, āre, āvi, *to bend back, to fasten, to tie, bind.*

Rĕlinquo, ĕre, īqui, ictum, a. (re, linquo), *to leave behind, to leave; to abandon; to omit, neglect.*

Rĕmăneo, ēre, nsi, nsum, n. (re and maneo), *to stay behind, to remain, continue, abide; endure.*

Rĕmĭniscor, isci, dep. (from re and the obs. meniscor, which came from obs. meno, perf. memini), *to remember, to recollect; to reflect upon, consider.*

Rĕmissus, a, um, part. of remitto, as adj. *relaxed, languid, negligent, unguarded.*

Rĕmitto, ĕttere, īsi, issum, a. (re and mitto), *to let go back, to send back, throw back; to send forth again, send forth, throw up: to relax, slacken; to relieve, release, free; to remit, permit.*

Rĕmollesco, ĕre, n. (re and mollesco), *to become soft again;* or, simply, *to become soft, to be softened, to relent.*

Rĕmorāmen, ĭnis, n. (remoror, *to delay*), *a stop* or *hindrance, prevention, delay.*

Rĕmorātus, a, um, part. of remoror, āri, ātus, intrans. *to tarry, delay, stay:* trans. *hinder, obstruct, retard.*

Rĕmōtus, a, um, part. fr. removeo: as adj. *remote.*

Rĕmŏveo, ēre, ōvi, ōtus, a. (re, moveo), *to move back; to remove, to withdraw.*

Rĕmŭgio, īre, gi, n. (re and mugio), *to bellow again,* or *in reply, to bellow.*

Rēmus, i, m. (ἐρετμός), *an oar:* also used of the wings of birds, *the impelling power.*

Rĕnŏvātus, a, um, part. (rĕnŏvo, āre), *renewed, restored; fallowed.*

Reor, rēris, rātus sum, dep. (ῥέω), *to reckon:* hence, ratus, taken passively, *reckoned, thought, considered; to suppose, believe, think.*

Rĕpāgŭlum, i, n. (re and pango, *to fix*), *the fastening of a door, a bolt, bar, barrier.*

Rĕpandus, a, um, adj. (re and pandus, *bent*), *bent back, bent upwards, curved upwards.*

Rĕpărābĭlis, is, e, adj. (reparo), *that may be repaired* or *recovered, reparable, retrievable.*

Rĕpăro, āre, āvi, ātum, (re and paro), a. *to procure again, to recover, repair, restore; refit, renew; refresh, recreate, revive.*

Rĕpello, ĕre, pŭli, pulsum, a. (re and pello), *to drive back, repel, repulse, expel; to keep off, hinder, push back; reject, refuse.*

Rĕpendo, ĕre, di, sum, a. (re and pendo), *to weigh back, return the same weight; to return, repay, reward.*

Rĕpentè, adv. (repens, fr. ῥέπω, *to incline*), *suddenly, unawares, unexpectedly, hastily.*

Rĕpercussus, a, um, part. of repercutio, ere, ussi, a. *to strike back, cause to rebound, reflect.*

Rĕpĕrio, īre, pĕri, pertum, a. (re, pario), *to find; discover; to find to be; to obtain; to devise.*

Rĕpertus, a, um, part. of reperio, *found, discovered, ascertained; acquired; invented.*

Rĕpeto, ĕre, īvi, and ii, itum, a. (re and peto), *to ask again, demand as a right; to repeat; to go back again; resume.*

Rĕpleo, ēre, ēvi, ētum, a. (re and obs. pleo), *to fill again, replenish; to complete, supply; restore, refresh; to satiate, fill.*

Rĕpōno, ĕre, ŏsui, ŏsĭtum, a. (re, pono), *to lay* or *place, back* or *behind; to keep, reserve; to lay aside, put away; to bury; to replace, put* or *lay down again.*

Rĕporto, āre, āvi, ātum, a. (re, porto), *to bear, bring* or *lead back; to report, repeat, relate.*

Rĕprĭmo, ĕre, essi, essum, a. (re and premo), *to press back; repress, check, restrain, hinder.*

Rĕpugno, āre, āvi, ātum, n. (re and pugno), *to contend against, resist; to be inconsistent, repugnant, adverse, incompatible; to oppose.*

Rĕpulsa, æ, f. (repello), *a being unsuccessful; a repulse, denial, refusal, rejection.*

Rĕpulsus, a, um, part. of repello, which see.

Rĕquies, ei and ētis, f. (re and quies), *rest, repose, quiet, refreshment, relaxation.*

Rĕquiesco, ĕre, ēvi, ētum, n. (re and quiesco), *to rest, repose, sleep.*

Rĕquīro, ĕre, isīvi, sītum, a. (re and quæro), *to seek again; to seek for, search for, to to seek, to demand.*

Rēs, rei, f. *a thing*, in the most extensive signification: *an action, deed; fact, reality*, &c. &c.

Rescindo, ĕre, ĭdi, issum, a. (re and scindo), *to cut, cut off; to destroy, rend; to tear open.*

Rescisco, ĕre, īvi and ii, ītum, n. (re and scisco *or* scio), *to learn again, know again; to ascertain, discover, detect.*

Rĕsĕrātus, a, um, part. fr. rĕsĕro, āre, āvi, a. *to unbolt, unlock, unbar, throw open; to discover, disclose; to begin.*

Rĕsĭdens, entis, part. pres. of resideo, ēre, sēde, sessum, n. (re and sedeo), *to sit; to remain behind; to rest, be inactive.*

Rĕsĭlio, īre, sĭlui and sĭlii, sultum, n. (re and salio), *to leap back, to rebound, recoil, retire, recede.*

Rĕsisto, ĕre, stĭti, stĭtum, n. (re and sisto), *to step back; to stop, stand still; remain, continue; stand firmly, withstand, resist, oppose.*

Rĕsolvo, ĕre, vi, sŏlutum, a. (re, solvo), *to untie again, to unbind; to open; to dissolve; to disperse; to enfeeble, to relax, delight; to violate.*

Rĕsŏnābilis, is, e, adj. (resono), *resounding, re-echoing.*

Rĕsŏno, āre, āvi, n. (re and sono), *to sound again, sound back, resound, ring back; to give forth a sound.*

Rĕsŏnus, a, um, adj. (resono), *resounding, re-echoing.*

Rĕspĭcio, ĕre, spexi. spectum, a. and n. (re and specio), *to look back* or *behind; to reflect on, recollect: to regard, respect.*

Rĕspīrāmen, ĭnis, n. (respiro, *to breathe back*), *a fetching of breath, breathing:* also, *the windpipe.*

Respondeo, ēre, di, sum, a. (re and spondeo), *to promise in return, to promise; to answer, reply; to harmonize, suit; to correspond.*

Responsum, i, n. (respondeo), *an answer, a reply.*

Restĭtuo, ĕre, ui, ūtum, a. (re and statuo), *to set up again, replace, restore to its former state, put in order again; to renew, repair; to give back, return.*

Resto, āre, stĭti, n. (re and sto), *to stay* or *remain behind, to remain, be left, to await; to oppose, resist.*

Rĕsumptus, a, um, part. fr. resūmo, ĕre, mpsi, a. *to take up again, resume; to get again, recover.*

Rĕsŭpīnus, a, um, adj. (re and supinus), *bent backwards, lying on the back, face upward; supine, lying on one's back.*

Rĕsurgo, ĕre, surrexi, surrectum, n. (re and surgo), *to rise again, appear again, break forth again.*

Rĕtardo, āre, āvi, a. (re and tardo), *to keep back, detain, delay, impede, retard.*

Rēte, is, n. *a net.*

Rĕtendo, ĕre, di, sum and tum, a. (re and tendo), *to slacken that which has been strained.*

Rĕtento, āre, āvi, ātum, a. (re and tento), *to try again, attempt again, resume.*

Rĕtĭceo, ēre, cui, n. (re and taceo), *to hold one's peace, be silent; not to answer.*

Rĕtĭneo, ēre, ui, tentum, a. (re and teneo), *to hold back, keep back, stop, check, restrain, to retain, preserve, keep.*

Rĕtorqueo, ēre, si, tum, a. (re and torqueo), *to writhe* or *twist back, bend back, turn back; to writhe, bend.*

Retracto, āre, āvi, ātum, a. (re and tracto), *to handle again, feel again; to take in hands again, undertake again; to consider anew, to repeat.*

Retrăho, ĕre, xi, ctum, a. (re and traho), *to draw back, withdraw, to bring back, to keep from: to rescue; to draw back:* also, *to conceal, to suppress.*

Retrō, adv. *behind, on the back side, backwards, back.*

Retrōversus, a, um, (part. fr. retrōverto, ĕre, ti, a. *to turn back*), *turned about, turned back.*

Rĕvello, ĕre, i, ulsum, a. (re and vello, *to pluck*), *to pull away, pluck* or *tear off; tear up, pull open.*

Rĕvĕrentia, æ, f. (rĕvĕreor), *reverence, respect; awe, dread.*

Rĕverto, ĕre, ti, sum, a., and revertor, ti, sus sum, dep. (re and verto), *to turn back; return, come back.*

Rĕvīresco, ĕre, rui, n. (re and vireo, *to be verdant*), *to become green again, to recover former youth, vigor, liveliness, to become young again.*

Rĕvŏcamen, ĭnis, n. (re and voco), *a calling back, recalling; a detaining.*

Rĕvŏco, āre, āvi, ātum, a. (re and voco), *to call again, call in return: to call back, recall, restore; to revoke, retract.*

Rĕvulsus, a, um, part. from revello, which see.

Rex, ēgis, m. (rego), properly *a ruler, governor, director:* hence, *one holding sovereign power in a state* or *city, a king, monarch, sovereign.*

Rhamnūsia, æ, f. properly fem. of Rhamnusius, a, um, *Rhamnusian:* scil. dea, the

goddess Nemesis, who had a celebrated temple at Rhamnus, in Attica.

Rhānis, is, (ῥαίνω, *to sprinkle*), *Sprinkler*, name applied to an attendant of Diana.

Rhēnus, i, *the Rhine*, the celebrated river in Germany.

Rhŏdănus, i, m. *the Rhone*, the famous river in France.

Rhŏdŏpe, es, f. *Rhodope*, a lofty mountain in Thrace.

Rictus, ūs, m. (ringor, *to open the mouth*), *the aperture of the mouth; the mouth; the jaws.*

Rīdeo, ēre, īsi, īsum, n. and a. *to laugh, to smile, please; to laugh at, deride.*

Rĭgeo, ēre, gui, n. (ῥιγέω), *to be stiff; to be very cold; to be frozen, be benumbed; to be straight and bare.*

Rĭgesco, ĕre, gui, n. (frequentative of rigeo), *to stiffen with cold, to become stiff, to harden; to stand on end.*

Rĭgĭdus, a, um, adj. (rigeo), *stiff*, as with cold, *benumbed;* hence, *erect, upright; rigid, inflexible, inexorable:* also, *rough, rude; harsh, severe; hardy, laborious: fierce, savage.*

Rĭgor, ōris, m. (rigeo), *stiffness, hardness; inflexibility, severity; rudeness, roughness, harshness.*

Rīma, æ, f. (probably fr. ῥῆγμα, *a fracture*), *a fissure, cleft, crack, chink, chasm.*

Rīpa, æ, f. *the bank of a river.*

Rīsus, ūs, m. (rideo), *a laughing, laughter, a laugh; derision.*

Rītè, adv. (properly an abl. fr. an obs. nom.) *in due form, in the proper manner; in the usual way; properly, duly, rightly, aright, correctly.*

Rītus, ūs, m. *an approved usage, old custom, ceremony; any custom, manner, fashion.*

Rīvus, i, m. (ῥέω), *a small stream of water, a brook:* fig. *a stream, rill,* of any thing liquid.

Rōbur, ŏris, n, *a very hard species of oak:* used for any *strong, solid tree:* also, *hardness; strength, firmness.*

Rŏgo, āre, āvi, ātum, a. and n. *to ask, inquire, demand to know; to request, intreat, solicit, pray, beg.*

Rŏgus, i, m. *a funeral pile,* whereon the body was burned.

Rōmānus, a, um, adj. (Roma), *belonging to Rome,* or *the Roman Empire; Roman.*

Rōresco, ĕre, n. (roro), *to resolve itself into dew; to begin to fall as dew.*

Rōro, āre, āvi, ātum, n. and a. (ros), *to drop dew; to drop as dew; to fall drop by drop,* or *in small drops; to be bedewed; to drop, trickle; to bedew, moisten, besprinkle.*

Ros, rōris, m. (perhaps ὁρόσος), *dew; any liquid falling like dew.*

Rōsa, æ, f. (ῥόδον), *the rose:* fig. *rosy redness; rose ointment; a rosebush.*

Rostrum, i, n. (rodo, *to gnaw*), properly, *an instrument to gnaw with; the beak of a bird, the snout, muzzle; the beak of a ship:* Rostra, pl. *the public pulpit* or *stage.*

Rŏta, æ, f. *a wheel;* poetically, *the carriage itself; a round body, orb.*

Rŏtātus, a, um, part. of roto, which see.

Rŏto, āre, āvi, ātum, a. and n. (rota), *to turn a thing round like a wheel, to whirl round, swing round, revolve.*

Rŭbeo, ēre, ui, n. (ruber, *red*), *to be red, to be ruddy; to blush:* rubens, *red, ruddy, glowing.*

Rŭbesco, ĕre, bui, n. (rubeo), *to become red, to redden; to blush.*

Rŭbetum, i, n. (rubus, *a bramble*), *a bramble thicket.*

Rūbīgo, ĭnis, f. *rust; rust-spot, rust-color, smut-soil; foulness.*

Rŭbor, ōris, m. (rubeo), *redness, red color; glow, flush, blush; shamefacedness, modesty.*

Rŭdens, tis, m. *a stout rope, cable.*

Rŭdis, is, e, adj. *unwrought, uncultivated, in its native state, unpolished, rude, rough; ignorant, unskilled, unpractised, inexperienced; unadorned; natural, artless; inelegant.*

Rūga, æ, f. (ῥύω, fr. wh. ῥυτίς, *a wrinkle*), *a wrinkle, furrow; a fold, plait,* in a garment.

Ruīna, æ, f. (ruo), *fall, downfall, overthrow, destruction, disaster, havoc.*

Rūmor, ōris, m. *noise, bustle, gentle rustling, murmuring, whispering; talk, gossip, rumor, popular report.*

Rumpo, ĕre, rūpi, ruptum, a. *to break, burst; break up, annul; break off, interrupt; separate, dissever; to mangle, rend, tear to death; to break down, exhaust, debilitate.*

Ruo, ĕre, ui, ruĭtum and rŭtum, n. and a. (ὀρόω, *to rush*), *to fall down impetuously, rush violently, dash down, tumble down, fall headlong, issue rapidly, press on; to precipitate, dash down, overthrow.*

Rūpes, is, f. *a rock, cliff, crag.*

Rursŭs, adv. (contracted fr. revorsus, *turned back*), *backwards, back; on the other hand, on the contrary; again, afresh, anew.*

Rūs, rūris, n. *the country, fields; a villa, farm, country-seat:* fig. *rusticity, clownishness.*

Rustĭcus, a, um, adj. (rus), *pertaining to the country, rural, rustic; unpolished, rude, clownish.*

Rutĭlus, a, um, adj. *red, fiery red, reddish yellow, golden red; bright, resplendent.*

S.

Săcer, ra, um, adj. (perhaps fr. ἄζω, *to stand in awe of*), *consecrated, holy, sacred to a deity:* hence, *inviolable:* also, *venerable, admirable; consecrated to the infernal gods:* hence, *accursed, doomed; wicked, execrable.*

Săcerdos, ōtis, m. and f. (sacer), *a priest* or *priestess.*

Săcra, ōrum, n. pl. (sacer), *things sacred* or *consecrated to the gods; sacred rites, sacrifice; sacred utensils, ornaments*, &c.

Săcrĭlĕgus, a, um, adj. (sacra, lego), *sacrilegious, one having committed sacrilege:* also, *despising the gods, impious, profane:* also, *guilty of enormous sins* or *crimes, accursed, ungodly.*

Sæcŭlum, i. n. (originally seclum, allied to secus, *sex*), *a sex, a breed; an age, a generation*, usually *reckoned at thirty-three years; a century.*

Sæpĕ, adv. comp. ius, sup. issimĕ, *often, oftentimes, frequently.*

Sævio, īre, īvi, and ii, ītum, n. (sævus), *to rage, be fierce, madly desire.*

Sævĭtia, æ, f. (sævus), *rigor, harshness, severity, cruelty, ferocity, barbarity.*

Sævus, a, um, adj. *rigorous, cruel, stern, fierce, barbarous; terrible, fearful.*

Săgax, ācis, adj. (sagio, *to perceive*), *tracing out, perceiving easily, quick; sagacious, shrewd, ingenious.*

Sagitta, æ, f. *an arrow, dart, shaft.*

Săgittĭfĕr, a, um, adj. (sagitta and fero), *bearing arrows, equipped* or *armed with arrows.*

Sălio, īre, īvi, *or* ii, and ui, tum, n. and a. (ἅλλομαι, *to leap*), *to jump, leap, bound; to spring up, shoot up; to throb, palpitate.*

Saltem, adv. *on the whole at least; at the least, at all events.*

Saltus, ūs, m. (salio), *a leaping, jumping, bounding, springing up; a dancing, dance.*

Saltus, ūs, m. (Gr. ἄλσος), *a wooded range of mountains, a forest, wood where cattle pasture, pasturage.*

Sălus, ūtis, f. (salvus, *safe*), *safety, freedom from injury; health, welfare, prosperity; security:* also, *greeting, salutation.*

Sălūtĭfer, a, um, adj. (salus and fero), *bringing health* or *safety, salubrious, healthful, wholesome.*

Sălūto, āre, āvi, ātum, a. (salus), *to salute, greet, wish health* or *prosperity to; pay respects to; reverence.*

Salve and Salvēte, imp. of Salveo, of which these, and salvebis, salvere, are generally the only parts found: used in greeting, wishing, and taking leave, *hail; how fare you, God save you, best wishes to you; adieu.*

Sanctus, a, um, (part. fr. sancio, *to consecrate*), adj. *sacred, consecrated, inviolable; holy, divine, venerable; pious, upright, innocent, virtuous.*

Sanguĭneus, a, um, adj. (sanguis), *consisting of blood, bloody, bloodstained; blood red; bloodthirsty, sanguinary.*

Sanguis, ĭnis, m. *blood:* fig. *vigor, spirit:* also, *natural juices, sap*, &c.; *kindred, race, descent.*

Sānies, ēi, f. (akin to sanguis), *bloody matter, corrupted blood* or *humor*, (not formed into pus); *blood, clots of blood.*

Sānus, a, um, adj. (σάος), *sound in health, whole, sane; sound, in proper and good condition; sound in mind, in one's senses, discreet, wise.*

Săpienter, adv. (sapiens), *with taste; discreetly, wisely:* also, *generously.*

Sāt, adv. for satis, *sufficiently, enough.*

Sātio, āre, āvi, ātum, a. (satis), *to fill with food and drink; to satisfy, sate, satiate; to saturate; to content:* also, *to overfill, to glut;* hence, *to disgust.*

Sătis, adv. *enough, sufficiently:* as adj. *sufficient, enough.*

Sătum, i, n. (properly the neuter of satus, part. of sero, *to sow, to plant*), *sowed vegetable*, especially that germinating, *crop, plantation.*

Sāturnia, æ, f. scil. filia, *Juno, daughter of Saturn.*

Sāturnius, a, um, adj. *of* or *belonging to Saturn, Saturnian:* also, *born of Saturn.*

Sāturnus, i, m. pr. n. *Saturn*, an indigenous god of the Latins, presiding over sowing and planting (from satus, *sowing*), and having Ops (*the Earth*) for his wife, but afterwards confounded with the Gr. Κρόνος, and represented as father of Jupiter, Pluto, Neptune, Juno, Ceres, &c.

Sātur, a, um, adj. (satis), *full, full of food, sated, satiated, satisfied; abundant, plentiful, rich.*

Sătus, a, um, adj. part. from sĕro, čre, ēvi, sătum, *produced, begotten, born of, brought forth.*

Sătyrus, i, m. (σάτυρος), *a satyr*, one of the sylvan semi-gods, represented with long pointed ears, and small knobs like horns behind them, goat's legs and tail.

Saucius, a, um, adj. *wounded, injured, wounded in mind; pained, troubled, sad, love-sick.*

Saxeus, a, um, adj. (saxum), *rocky, stony, of rock* or *stone: hard-hearted, flinty, obdurate.*

Saxum, i, n. *a rock; a stone, a large stone.*

Scĕlĕrātus, a, um, (part. fr. scelero), adj. *polluted by wickedness, impious, infamous, detestable; accursed.*

Scĕlus, ĕris, n. *an enormity, a crime, impious act; villany, knavery; wickedness, malice.*

Sceptrum, i, n. (σκῆπτρον), *that on which one leans; a staff; a sceptre.*

Scīlĭcet, adv. (scire, licet), *it is plain to be seen, it is easily known, it is manifest; truly, verily, assuredly, doubtlessly: to wit, namely, that is to say.*

Scindo, čre, scĭdi, scissum, a. (σχίζω, *to split*), *to split, cut, rend, sever by force; to tear open; to divide, separate.*

Scio, īre, īvi, and ii, ītum, a. *to know; to understand; to learn.*

Scissus, a, um, part. of scindo, which see.

Scītor, āri, ātus, dep. (scio), *to be anxious to know, to inquire, ask, question, demand, consult.*

Scŏpŭlus, i, m. (Gr. σκόπελος), *a projecting height affording a distant view, a mountain-peak, high rock, a cliff:* poetically,

any large stone: particularly, *a cliff* or *bluff on the sea-shore.*

Scorpios, ii, m. (Gr. σκορπίος), *a scorpion: the Scorpion,* the zodiacal sign.

Scȳthia, æ, f. *Scythia,* the country of the Scythians in northern Europe and Asia.

Sēcēdo, ĕre, cessi, cessum, n. (se, insep. prep. *apart,* and cedo), *to go apart, to retire, withdraw, retreat, secede.*

Sēcerno, ĕre, crēvi, crētum, a. (se and cerno), *to put apart, place asunder, separate, sever, divide, distinguish.*

Sēcius, adv. comp. of adv. secus, *otherwise, differently.*

Sĕco, āre, ui, tum, a. *to cut, cut off, to wound, to pain, torment; satirize: to separate, decide, determine; divide.*

Sēcrētus, a, um, part. from secerno, as adj. *separate, apart, remote, secret, solitary.*

Sēcŭlum, same as sæculum, which see.

Sĕcundum, adv. (sĕcundus), *after, immediately after, just following: in the next* or *second place:* prep. *nigh, near; by, along; close after; according to, in conformity with.*

Sĕcundus, a, um, adj. (sequor), *following; after the first, the second; going after, quickly* or *closely following; favoring, favorable; prosperous, successful.*

Sĕcūris, is, f. (seco), *an axe, a chopping-knife.*

Sēcūrus, a, um, adj. (se, that is, sine, cura), *secure, undisturbed, without anxiety; not to be feared.*

Sĕcŭs, adv. (seco), *not so, otherwise, differently.*

Sĕcūtus, a, um, part of sĕquor, which see.

Sed, conj. *but:* not always adversative, but frequently used for connection in the sense of *now, I say,* &c.

Sĕdeo, ēre, ēdi, sessum, n. (ἕδος, *a seat*), seldom a. *to sit, take a seat; sit close, firm, fast; continue, abide,*

Sēdes, is, f. (sedeo *or* ἕδος), *a seat; abode, settlement, spot;* also, *base, foundation.*

Sēdo, āre, āvi, ātum, n. (perhaps sedeo), *to cause to settle down; to allay, appease, pacify, assuage, mitigate, soothe, alleviate, settle, stay, check.*

Sēduco, ĕre, xi, ctum, a. (se, *apart,* and duco), *to lead apart; to put aside, appropriate; to separate, divide; to remove; to withdraw.*

Sĕges, etis, f. (perhaps fr. τέκω, τίκτω), *that which is produced, young growth; standing corn, a crop.*

Segnis, is, e, adj. (se, for sine, and ignis), *without spirit* or *energy, inactive, slow, indolent, sluggish, heavy, lazy.*

Semel, adv. *once.*

Sĕmĕle, es, f. *Semele,* daughter of Cadmus, beloved of Jupiter, and to him mother of Bacchus.

Sēmen, ĭnis, n. (fr. segmen, *a piece cut off* [qu.]), *any thing that is* or *may be sown* or *planted; seed; a shoot; first cause, origin, source; offspring, progeny.*

Sēmēsus, a, um, adj. (semi, *half,* and esus, from edo, *to eat*), *half-eaten, gnawed, partly-consumed.*

Sēmĭdeus, i, m. and semidea, æ, f. (semi, *half,* deus), *a demigod.*

Sēmĭfer, a, um, adj. (semi, *half,* and ferus), *half-beast,* an epithet of the Centaurs.

Sēmĭnĕcis, e, adj. (semi, nex, *violent death*), *half-slain, half-dead; not yet cold in death.*

Sĕmĭrāmis, īdis, f. *Semiramis,* the celebrated queen of Assyria, wife and successor of Ninus, the founder of Babylon.

Sēmĭvir, ĭri, m. (semi and vir), *a half man; an effeminate, womanish person.*

Semper, adv. (semel, per), *once for all, always, ever, continually.*

Senecta, æ, f. (senex), *age, old age; long duration.*

Sĕnex, gen. senis, adj. comp. senior, *aged, old, advanced in years, ancient.*

Sensim, adv. (sentio), *by little and little, imperceptibly, insensibly, gradually.*

Sensus, ūs, m. (sentio), *sensation, feeling, perception, sense; faculty of perception; emotion, affection, passion; understanding, comprehension, idea, consciousness.*

Sententia, æ, f. (sentio), *opinion, thought, judgment, decision, sentence, resolution; meaning, expression.*

Sentio, īre, sensi, sum. a. *to discern by the senses, perceive, feel, experience, suffer; to observe, discern, notice, discover; to think, be of opinion, conceive, judge.*

Sentis, is, m. and f. *a brier, bramble, thorn.*

Sentus, a, um, adj. (sentis, *a bramble*), *thorny, brambly, rugged, rough, uncultivated.*

Sēpăro, āre, āvi, ātum, a. (se and paro), *to separate, part, divide.*

Sēpes, is, f. (by some from σηκός, *an enclosure*), *a fence, hedge; enclosure.*

Sēpōno, ĕre, ŏsui, ŏsĭtum, a. (se and pono), *to place apart, set aside, lay by, reserve; lay aside, dismiss; to remove; to distinguish.*

Septem, indec. adj. (ἑπτά), *seven.*

Septemflŭus, a, um, adj. (septem and fluo), *flowing sevenfold, having seven mouths.*

Septemtrio, *or* Septentrio, ōnis, m. (septem and trio), pl. septemtriones, *the seven plough-oxen:* hence, from resemblance, *the seven stars of the constellation Arctos; the Great Bear; Charles' Wain.*

Septēni, æ, a, adj. pl. (septem), distributive, *seven, seven each.*

Septĭmus, a, um, adj. ord. (septem), *seventh.*

Sĕpulcrum, i, n. (sepelio, *to inter*), *a grave:* also, fig. *a corpse,* or *the soul of the departed.*

Sĕquor, i, quūtus and cūtus, dep. (ἕπομαι), *to come after, follow; be consequent upon; to pursue; to ensue.*

Sĕrenus, a, um, adj. *calm and clear, without clouds and rain, fair, bright, serene:* fig. *cheerful, gladsome.*

Sĕries, ēi, f. (sero, *to link together*), *a row*

number, series, order; lineage, line of descent.

Sēriŭs, adv. comp. of serè *or* sero, *later, more lately, too late.*

Sermo, ōnis, m. (sero, *to sow*), *any thing spoken, a discourse;* hence, *a common talk, town's talk; conversation; a speech, oration; an essay.*

Sērō, (properly abl. of serus), adv. *late, too late.*

Sero, ere, evi, atum, a. *to sow, produce, introduce.*

Serpens, entis, m. and f. (serpo, *to creep*), *a creeping animal; a serpent.*

Serpo, ĕre, rpsi, rptum, n. (Gr. ἕρπω), *to creep, crawl, slide on the belly; to move imperceptibly, to spread gradually.*

Sertum, ti, n. (sĕro, *to bind together*), *a garland, festoon.*

Sērus, a, um, adj. *late:* also, *aged, slow, protracted; too late, useless.*

Servātor, ōris, m. (servo), *a saviour, preserver, deliverer.*

Servāturus, a, um, fut. part. servo, *about to save, preserve.*

Servio, īre, īvi, and ii, ītum, n. (servus), *to be a slave, act as servant, to be subject to; to serve for,* that is, *be fit for,* or *used for; to gratify, indulge, please; to pay attention to.*

Servĭtium, ii, n. (servus), *slavery, servitude, bondage.*

Servo, āre, āvi, ātum, a. (ἐρύω, *to guard*), *to observe, watch, wait for, guard, keep, maintain, preserve, retain.*

Sēta, æ, f. *stiff, rough hair; bristle; an angling line.*

Seu, conj. (fr. sive), *whether, or.*

Sĕvērus, a, um, adj. (se and verus), *separating the truth:* hence, *serious, strict, severe; harsh, cruel.*

Sĕvoco, āre, āvi, ātum, a. (se and voco), *to call apart* or *aside, to withdraw.*

Sex, adj. num. (ἕξ), *six.*

Sī, conj. *if.*

Sibilo, āre, āvi, ātum, n. *to hiss.*

Sībĭlum, i, n. and sibilus, i, m. (from the sound), *a hissing, whistling, whizzing.*

Sīc, adv. *so, thus, in like manner, in this way.*

Sicco, āre, āvi, ātum, a. *to dry, make dry; to drink up, empty; to milk.*

Siccus, a, um, adj. *dry, without moisture; thirsty, dry with thirst; cold, dull of feeling.*

Sīcut, conj. (sic and uti), *so as, just as, as, as if.*

Sĭcўōnius, a, um, adj. *pertaining to the town Sicyon,* in Achaia, *Sicyonian.*

Sīdĕreus, a, um, adj. (sidus), *glittering with constellations* or *stars, starry; celestial, divine, heavenly, beautiful, bright, lustrous.*

Sīdo, ĕre, sīdi and sēdi, n. (ἵζω), *to let one's self down, to alight, perch, descend, settle down, to sink down.*

Sīdon, ōnis, and Sīdonis, ĭdis, f. *Sidon,* a celebrated commercial city of Phœnicia.

Sidonis, idis, and Sidoniæ, æ, f. adj. *the country around Sidon, Sidonia.*

Sīdŏnius, a, um, adj. *Sidonian, belonging to Sidon:* also, *Theban,* so called from Cadmus, the Phenician.

Sīdus, ĕris, n. (εἶδος), *any luminous heavenly body; the sun, moon, planet, constellation, star:* fig. *ornament, beauty, pride.*

Signĭfĭco, āre, āvi, ātum, a. (signum and facio), *to intimate by a sign, to give notice, signify, indicate; betoken; import.*

Signo, āre, āvi, ātum, a. (signum), *to mark, mark out; to inscribe, grave; to express; to point out.*

Signum, i, n. (εἰκός), *a mark, sign; a proof; a token, a prognostic; a signal in military parlance, a standard; a figure, image, statue; a constellation.*

Sĭlentium, i, n. (sileo), *silence; stillness; quietness.*

Sĭleo, ēre, ui, n. and a. (Gr. σίζω), *to be silent, cease to speak; to keep secret; to be still* or *inactive.*

Sĭlex, ĭcis, m. *flint, flintstone; any hard stone.*

Silva, æ, *or* Sylva, æ, f. (ὕλη), *a wood, forest, woodlands, a grove.*

Silvānus, i, *or* Sylvānus, i, m. (sylva), *the deity of the woods:* pl. *gods of woods,* &c.

Silvēstris, is, e, *or* Sylvestris, e, adj. (sylva), *full of woods, woody, growing in woods, dwelling in* or *belonging to woods.*

Sĭmĭlis, is, e, adj. *like, resembling, similar:* also, *probable.*

Sĭmillĭmus, a, um, adj. sup. of Similis.

Sĭmŭl, adv. (as if simili, that is, in like manner), *together, at once, at the same time, as soon, as soon as.*

Sĭmŭlācrum, i, n. (simulo), *a likeness, representation, picture, image, resemblance, effigy; shadow, semblance, phantom.*

Sĭmŭlo, āre, āvi, ātum, a. (similis), *to make like, assume the appearance of; to represent; to imitate; to counterfeit, feign.*

Sincērus, a, um, adj. (as if simcerus, fr. semel, *once,* κεράω, *to mix:* so, *once-mixed, simply-mixed,* or from sine cera, *without wax,* as honey perfectly clean from the comb), *not painted, natural, genuine; upright, candid, sincere; pure, unmixed; uncorrupt, sound.*

Sine, prep. (perhaps fr. sino), *without.* It is sometimes put after its case.

Sĭnister, ra, um, adj. (sino), *left, on the left; adverse, unpropitious, unfortunate, bad; perverse.*

Sĭnistra, æ, f. properly f. of adj. sinister: s. manus understood, *the left hand, the left.*

Sĭno, ĕre, sīvi, sĭtus, a. *to permit, suffer, allow.*

Sĭnuo, āre, āvi, ātum, a. (sinus), *to wind in a serpentine form, to twist, wreathe, curve, bend.*

Sĭnus, ūs, m. *any concave surface* or *semicircular hollow; a bay; a bosom; a fold, the innost part.*

Sisto, ĕre, stĭti and stĕti, stătum, a. and n.

(ἱστάω, ἵστημι), act. *to place, cause to stand; to stay, restrain, stop, repress; to make firm, establish, prop:* intrans. *to stand, stand still, settle, rest; to continue, endure.*

Sīsўphos, i, m. (Σίσυφος, which seems a reduplication of σόφος, i. e. *the cunning, the crafty*), a mythic king of Corinth, son of Æolus and Enarete, and brother of Salmoneus. He was celebrated for his cunning and wickedness, and was sentenced in the infernal regions to roll up a mountain a large stone, which always rolled back.

Sĭtis, is, f. *thirst:* fig. *dryness, aridity, parched state, drought:* also, *greediness, covetousness.*

Sĭtus, a, um, part. of sino, *situated, put, placed; erected, built.*

Sīve, conj. (for vel si), *or if: whether, or.*

Smăragdus, i, m. (Gr. σμάραγδος), *an emerald, a precious stone of a beautiful green color.*

Sŏbŏles, is, *or* Suboles, is, f. (subolesco, *to grow up*), *a young growth, young shoot: offspring, progeny.*

Sŏcer, ĕri, m. (ἑκυρός), *a father-in-law, parent-in-law.*

Sŏcia, æ, f. properly fem. of adj. socius, *a female companion, partner, associate,* &c.

Sŏcius, a, um, adj. *participating, associated, allied, united, connected;* subs. *a participator, associate, ally, partner, confederate, companion.*

Sol, sōlis, m. *the sun: sunshine; the heat of the sun.*

Sōlātium, ii, n. (solor, *to comfort*), *comfort, consolation, solace; aid, succor, resource: compensation.*

Sŏleo, ēre, sŏlĭtus sum, n. *to use, be accustomed, be wont.*

Sōlers, tis, adj. (sollus, same as totus, *whole*), *skilful, expert; suited, fit, capable; ingenious.*

Solertia, æ, f. (solers), *ingenuity, sagacity, capacity, genius, skill, adroitness.*

Sōlertiŭs, adv. comp. of sōlerter, *ingeniously, adroitly, skilfully.*

Sōlĭdus, a, um, adj. *solid, compact, dense, firm; strong, substantial; whole, entire, perfect.*

Sŏlĭtus, a, um, part. of soleo: as adj. *usual, customary, wonted.*

Sŏlium, i, n. (perhaps akin to sella), *an elevated seat, throne:* fig. *royal dignity, sovereignty, kingdom.*

Sollĭcĭto, āre, āvi, ātum, a. (sollus, *the whole*, and cito, *to move*), *to endeavor to move, to move, stir, displace; to trouble; to instigate to rebellion, to urge, rouse, seduce; to provoke; to induce, allure, excite.*

Sollicitus, a, um, adj. (solus and cito), *anxious, disquieted, troubled.*

Sŏlum, i, n. *the lowest part, the ground, foundation, basis; sole of the foot* or *shoe: the soil, land, country.*

Sōlus, a, um, adj. *alone, only, unaccompanied; lonely, solitary, retired.*

Sŏlūtus, a, um, part. of solvo.

Solvo, ĕre, vi, solūtum, a. *to loose, unbind; to solve; dissolve, melt, destroy; to open; to dispel: to relax, to weaken; to break, to pay.*

Somnĭfĕr, a, um, adj. (somnus and fero), *bringing sleep, causing sleep, somniferous, soporiferous.*

Somnus, i, m. (ὕπνος), *sleep; sleepiness: night:* also, *the sleep of death, death.*

Sŏnax, ācis, adj. (sono), *sounding, resounding, loudly sounding.*

Sŏnĭtus, ūs, m. (sono), *sound, noise, din.*

Sŏno, āre, āvi, ātum, a. and n.: intrans. *to sound, resound; re-echo:* trans. *to sound, utter, pronounce; to extol; to signify.*

Sons, ontis, adj. *hurtful, guilty, criminal.*

Sŏnus, i, m. *a sound, note, tone, noise, utterance.*

Sŏpor, ōris, m. (Sanscrit, svap, *to sleep*), *sleep; indolence, sleepiness; death: a soporific potion.*

Sorbeo, ēre, ui, a. (like ῥοφέω, by onomatopœia), *to swallow greedily any fluid, to sup down, suck in; to absorb; to endure, bear.*

Sordĭdus, a, um, adj. (sordes, *filth*), *filthy, nasty, squalid, foul; mean, low; base, despicable, sordid, miserly:* also, *wearing soiled* or *blackish garments.*

Sŏror, ōris, f. *a sister*—for soror patruelis, that is, *cousin.*

Sŏrōrius, a, um, adj. (soror), *of a sister, sisterly.*

Sors, tis, f. (sero), *any thing used to determine a chance, a lot; a prophecy: any thing obtained by lot;* hence, *share, part: destiny, fate, condition, fortune, rank, station.*

Sortior, īri, ītus, dep. (sors), *to draw lots, determine by lot, distribute by lot, allot:* hence, *to choose, select, appoint; to distribute, divide.*

Spargo, ĕre, si, sum, a. (σπείρω), *to strew about, scatter; to throw, hurl; to disperse.*

Spartānus, a, um, adj. *Spartan, belonging to Sparta,* the capital of Laconia, in the Peloponnesus.

Spătior, āri, ātus, dep. (spatium), *to walk abroad, walk, go on:* also, *to spread.*

Spătiōsus, a, um, adj. (spatium), *of great extent, spacious, extensive, wide, large;* of time, *lasting, long-continued.*

Spătium, ii, n. (pateo), *a space, a course, a journey; distance, length, size; an interval, a portion of time.*

Spĕcies, ēi, f. (specio, *to see*), *appearance, look; outward form; beauty; splendor, ornament: nature, character; idea, notion: semblance, pretext, seeming.*

Spectābĭlis, e, adj. (specto), *visible; worthy of notice, remarkable, distinguished.*

Specto, āre, āvi, ātum, a. (specio, *to see*), *to look, see, look at with attention, view, observe; to have in view, tend to, aim at; to look for, await: to examine, try.*

Spĕcŭlor, āri, ātus, dep. (specula, *an observatory*), *to see, look around, look carefully at; to explore, reconnoitre, watch, observe, espy: to contemplate.*

Spĕcus, ūs, m. also f. and n. (σπέος, *a cave*), *a cave, cavern, den, grotto:* also, *a cavity.*

Spēlunca, æ, f. (Gr. σπῆλυγξ), *a cavern, grotto.*

Sperchēis, ĭdis, f. adj. *relating to the river Sperchēus.*

Sperchēus and ĕos, i, m. (Gr. Σπερχειός, i. e. *the rapid*, fr. σπέρχω, *to be rapid*), *Sperchēus*, a river of Thessaly, near the Hellada.

Sperno, ĕre, sprēvi, sprētum, a. (σπείρω, *to scatter*), *to separate: to reject, disdain, spurn, scorn, despise, slight.*

Spēro, āre, āvi, ātum, a. *to hope, trust;* also, *to expect, apprehend.*

Spes, ēi, f. *hope, expectation; confidence; expectations, prospects, apprehension.*

Spīceus, a, um, adj. (spica, *an ear of corn*), *consisting of ears of corn.*

Spīna, æ, f. *a thorn;* a *thorn* or *thorny shrub; any prickle: the spine* or *backbone.*

Spīneus, a, um, adj. (spina), *thorny, prickly, of thorns.*

Spīnōsus, a, um, adj. (spina), *thorny, prickly, full of thorns.*

Spīra, æ, f. (Gr. σπείρα), *any thing wreathed; a spire, fold of a serpent; a twist, wreathe.*

Spīrĭtus, us, m. (spiro, *to breathe* or *blow*), *a blowing, breathing; wind, breath; spirit.*

Spissus, a, um, adj. *thick, dense; close, crowded, full.*

Splendeo, ēre, ui, n. *to shine, glitter, be bright, be distinguished, be illustrious, be beautiful.*

Splendĭdus, a, um, adj. (splendeo), *bright, clear, shining, brilliant, glittering, splendid, magnificence.*

Spŏlio, āre, āvi, ātum, a. (spolium), *to strip; to rob, plunder, spoil, deprive.*

Spŏlium, ii, n. *the skin of an animal,* cast off or stripped off, as the slough of the serpent; *the spoils taken from a slain enemy, spoil, plunder, booty; any thing robbed, pillage, prey:* also, *victory.*

Sponsa, æ, f. (spondeo), *a betrothed woman, a spouse.*

Spontis, gen. of spons, f. which occurs usually only in the gen. and abl. sing., properly, *a voluntary contribution:* hence, *free-will, will:* sponte, *with the will, good leave, permission, willingly.*

Sprētus, a, um, part. of sperno, *slighted, despised, contemned, rejected.*

Spuma, æ, f. (spuo, *to spit*), *foam, froth, scum.*

Spumāns, antis, part. of spumo, *foaming, frothing, fermenting.*

Spūmens, a, um, adj. (spuma), *full of froth, foaming, frothy; like foam.*

Spumōsus, a, um, adj. (spuma), *frothy, foaming, fermenting.*

Squalleo, ēre, ui, n. (σκελλω, *to dry up*), *to be stiff, rough, horrid; to be dry, arid, parched, rough; to be dirty, filthy, foul; to have on soiled garments,* as usual with persons in distress.

Squallidus, a, um, adj. (squalleo), *squalid, filthy, horrid, rough.*

Squāma, æ, f. *a scale* of a fish, serpent, &c., *any thing like a scale.*

Squāmĭger, ĕra, ĕrum, adj. (squama and gero), *bearing scales, scaly, full of scales.*

Squāmōsus, a, um, adj. (squama), *scaly, covered with scales.*

Stagno, āre, āvi, ātum, n. and a. (stagnum), *to be lake* or *standing water; to overflow and become like a lake; to be under water; to inundate, deluge; to cause to stand.*

Stagnum, i, n. (sto, *to stand*), *any standing water; a lake, pool, pond:* poetically, *water* generally: also, *a canal, ditch.*

Stāmen, inis, n. (fr. στημων, *the warp,* or fr. statum, supine of sisto), *the warp,* in weaving; *a thread; the thread of fate; the string of a musical instrument.*

Stătio, ōnis, f. (sto, *to stand*), *act of standing, standing still; a stay, residence; the place of standing* or *abiding, a station, post:* also, *order.*

Stătuo, ĕre, ui, ūtum, (fr. statum, supine of sisto), *to cause to stand, to place; to set up, erect; make, establish; to appoint; to determine, decide.*

Stēlla, æ. f. *a star:* poetically, *a constellation:* also, *the sun.*

Stellans, antis, adj. (stella), *starry; star-like, sparkling, shining, glittering.*

Stellātus, a, um, adj. (stella), *studded with stars, starry, set with stars:* fig. applied to Argus, i. e. *having many eyes.*

Stĕrĭlis, is, e, adj. (στερρός, *stiff, stubborn*), *barren, incapable of producing, sterile; rendering unfruitful.*

Sterno, ĕre, strāvi, strātum, a. *to spread, scatter, strew; to throw to the ground.*

Sthĕnĕleius, a, um, adj. *belonging to Sthenelus,* a king of Liguria, and father of Cycnus.

Sticte, ēs, f. (*spotted*), name of a hound, *Spot.*

Stilla, æ, f. (στίλη, *a drop*), *a drop.*

Stillo, āre, āvi, ātum, a. and n. (stilla), *to fall in drops, to drop, to trickle down; to distil, let fall in drops.*

Stĭmŭlo, āre, āvi, ātum, a. (stimulus), *to prick, goad, urge on; trouble, incite, instigate.*

Stĭmŭlus, i, m. (στίζω, *to prick*), *a prickle, any sharp-pointed thing; a goad; sting, pang; incitement, spur.*

Stīpatus, a. um, part. of stipo, āre, āvi, ātum, a. (στειβω, *to tread down*), *pressed close together; full, thronged.*

Stīpĕs, ĭtis, m. (Gr. στύπος), *a piece of wood standing in the ground, a trunk, stem, post, stake; a tree.*

Stīpŭla, æ, f. *the stem, stalk,* or *blade of corn; a straw, stubble stalk of beans,* &c.

Stirps, is, m. *lowest part of a tree,* includ

ing the roots; *the root; the stock, trunk; family, race; descent, progeny.* Stirps, *a family, one branch of a gens* or *clan.*

Sto, āre, stĕti, stātum, n. (στάω, στῶ, fr. wh. ἵστημι), *to stand; stand firm, stand one's ground; stand still, to maintain one's position, dignity* or *influence, to flourish; to be fixed, resolved, unchangeable, appointed, determined.*

Strĕpĭtus, ūs, m. (strepo), *a harsh* or *confused noise, a rumbling, rustling, clashing, din.*

Strictus, a, um, part. fr. stringo, *drawn, unsheathed.*

Strīdens, entis, part. of strideo, ēre, and strīdo, ĕre, ĭdi, n. *creaking, whizzing, hissing, twanging, rustling, whistling.*

Strīdor, ōris, m. (strido), any *noise* or *sound; a grating* or *harsh noise; a creaking, whizzing, hissing.*

Stringo, ĕre, nxi, ictum, a. (στράγγω, *to draw tight*), *to touch lightly, graze, pass close by; to strip, pluck off, to wound, injure; to touch, move; to draw, unsheathe; to draw tight, tie close, press* or *bind.*

Struo, ĕre, xi, ctum, a. (fr. στεράω, στράω), *to join together; to erect, build; to arrange, prepare, devise.*

Strȳmon, ŏnis, m. *the Strymon,* a large river of Thrace, emptying into the Ægean, now *the Karason.*

Stŭdium, i, n. (σπουδή), *zeal, eagerness, desire; study; propensity; object of study, employmeut.*

Stŭpeo, ēre, ui, n. *to be torpid, benumbed, stupified, to be rendered insensible; to be amazed, struck with astonishment, be lost in amazement.*

Stuprum, i, n. *shame, dishonor; loss of chastity, fornication, rape.*

Stўgius, a, um, adj. (Στύγιος), *Stygian, of the Styx, infernal:* hence, *horrible, deadly.*

Styx, ўgis and ўgos, f. (fr. στυγέω, i. e. *hateful*), *Styx,* a river of the infernal regions.

Suādeo, ēre, si, sum, n. and a. (ἀδέω, *to please*), primarily, *to represent in a pleasing light:* hence, *to advise, recommend, exhort, suggest.*

Sŭb, prep. (ὑπό), *under, beneath; during; towards; immediately after.*

Subdo, ĕre, dĭdi, dĭtum, a. (sub and do), *to put, place, lay under; to subjugate, reduce, expose, reject: to substitute; to apply, join to.*

Subdūco, ĕre, xi, ctum, a. (sub and duco), *to draw from under, to draw away; withdraw, remove; draw up, lift up.*

Sŭbeo, īre, īvi, and ĭi, ĭtum, irreg. n. (sub, eo), *to go under; to undergo, sustain, suffer; to ascend, climb; to go to, into,* or *towards; to enter, to approach, to come upon, attack; to come after* or *succeed.*

Sŭbĭtō, adv. (subitus), *suddenly, hastily, unexpectedly.*

Sŭbĭtus, a, um, adj. (subeo), *sudden, hasty, unexpected:* also, *extemporary:* and *new, raw.*

Subjecto, āre, āvi, ātum, a. (freq. of subjicio), *to put under; to apply to, add, join.*

Subjectus, a, um, part. of subjicio.

Subjĭcio, ĕre, ēci, ectum, a. (sub, jacio), *to throw* or *put under; to subject, submit; to expose.*

Sublīmis, e, adj. *lofty, elevated; aloft, heavenward; exalted, sublime.*

Submitto, ĕre, īsi, issum, a. (sub and mitto), *to let down, lower; abate; yield, resign, submit; give up, remit; to subject.*

Submŏveo, ēre, ōvi, ōtum, a. (sub and moveo), *to remove, displace, repel, banish, withdraw.*

Subsequor, i, ecutus sum, dep. (sub and sequor), *to follow, attend, accompany.*

Subsīdo, ĕre, īdi, and ēdi, essum, n. (sub and sido), *to sit down, crouch down, sink down, settle, subside.*

Subsisto, ĕre, stĭti, a. and n. (sub, sisto), trans. *to cause to stand, to stay, to stop, to resist:* intrans. *to stand firm, fast: to withstand; to halt; to cease.*

Substrictus, a, um, part. of substringo, ĕre, nxi, *bound, drawn up, contracted; checked, confined.*

Succēdo, ĕre, essi, essum, n. (sub, cedo), *to go under, go into, undertake, submit, approach, succeed.*

Successor, ōris, m. (succedo), *a successor, one that follows* or *succeeds another in any office, possession, pursuit; an heir.*

Successus, ūs, m. (succedo), *a going down, a following, approaching; success, prosperous issue, prosperity, good fortune.*

Succinctus, a, um, part. fr. succingo, ĕre, nxi, *girt up, tightly girt; provided with, equipped.*

Succumbo, ĕre, cŭbui, cŭbĭtum, (sub and cumbo, *to fall*), *to fall down, fall to the ground, sink; to be overcome, to succumb, yield, submit.*

Succus, i, m. (sugo, *to suck*), *juice, moisture, sap:* hence, *taste, flavor, relish; vigor, force, energy.*

Succŭtio, ĕre, ussi, ussum, a. (sub and quatio), *to shake, agitate, jolt up and down.*

Sūdo, āre, āvi, ātum, a. and n. *to sweat, toil hard, labor after.*

Sūdor, ōris, m. *sweat;* fig. *labor, toil, pains, exertion.*

Sufficio, ĕre, ēci, ectum, a. and n. (sub and facio), *to afford, furnish, supply; to suffice, be sufficient.*

Sŭffundo, ĕre, udi, usum, a. (sub and fundo), *to pour out, spread; diffuse, suffuse.*

Suī, sĭbi, sē, sing. and pl. recip. pron. (Gr. οὗ), *of,* &c. *himself, herself, itself, themselves.*

Sulco, āre, āvi, ātum, a. (sulcus), *to furrow, plough, delve, till: sail over; to wrinkle.*

Sulcus, i, m. (ὀλκός), *a furrow; a rut; a wrinkle.*

Sulfur and Sulphur, ŭris, n. *sulphur, brimstone.*

Sum, esse, fui, irr. n. *to be, to exist; to belong to, pertain to; to be worth.*

Summus, a, um, adj. (sup. of superus), *highest, topmost; greatest; consummate; supreme; extreme.*

Sūmo, ĕre, msi and mpsi, mtum, mptum, a. (sub and emo), *to take, take up, receive; to undertake, to assume; to enjoy; to make.*

Sumptus, ūs, m. (sumo), *charge, cost, expense.*

Sŭper, adv. *above, over; besides; thereupon; in addition, more; exceedingly:* prep. *over, upon, above, beyond, besides.*

Sŭpĕrātor, ōris, m. (supero, *to overcome*), *a conqueror, vanquisher, subduer, subjugator.*

Superbia, æ, f. (ὑπερβίη), *pride, haughtiness, arrogance, scorn; magnificence.*

Sŭperbus, a, um, adj. (ὑπερβιος), *proud, haughty, arrogant, insolent, scornful; fastidious, overnice:* also, *splendid, magnificent, excellent, costly, superb.*

Sŭpĕrēmĭneo, ēre, ui, a. (super and emineo, *to project*), *to project above, to appear above, overtop, surpass, outstrip, excel.*

Sŭperfluus, a, um, adj. (super and fluo), *overflowing, running over: unnecessary, superfluous.*

Sŭperfusus, a, um, part. of superfundo, ĕre, fūdi, *poured over* or *upon, overflowing, overspread, spread over, dispersed over, covered.*

Sŭpĕri, orum, m. (strictly pl. of superus), *the celestial gods, the gods.*

Sŭpĕro, āre, āvi, ātum, a. and n. (super), *to be above; to project; to prevail; to abound; to remain; to be alive, survive; to pass over; to surmount, overcome, conquer; to surpass.*

Sŭperstes, ĭtis, adj. (supersto), *that which is standing by, a witness: surviving, outliving.*

Sŭpersto, āre, stĭti, n. (super and sto), *to stand over* or *upon.*

Sūpersum, es, fui, esse, n. (super and sum), *to remain, be left behind; to exist still, to survive, to be superfluous.*

Sŭpĕrus, a, um, adj. (super), comp. sŭpĕrior; sup. suprēmus and summus: *above, upper, on high; celestial.*

Sŭpervŏlo, āre, n. (super and volo), *to fly over, pass rapidly over.*

Suppleo, ēre, plēvi, ētum, a. (sub and pleo), *to fill up, supply, complete, restore, repair.*

Supplex, ĭcis, adj. (sub and plico, *to fold* or *bend*), *kneeling to, bending the knees before, suppliant, humbly beseeching, submissive.*

Supplĭcium, ii, n. (supplex), *a kneeling down; humiliation, supplication, prayer, act of worship,* as sacrifice or thanksgiving: *capital punishment, torture, any severe punishment.*

Suppōno, ĕre, ŏsui, ŏsitum, a. (sub and pono), *to place* or *lay under; to sow; to inter; to annex, subjoin; to subject; to postpone, value less; to suppose; to substitute.*

Supprĭmo, ĕre, essi, essum, a. (sub and premo), *to press down; to check, detain, restrain, suppress, stay.*

Sūprā, adv. (as if superā parte), *on the upper side, above; more, further:* prep. *above, over, beyond.*

Sūprēmus, ādj. sup. of superus, which see.

Surgo, ĕre, rexi, ectum, a. (contraction of sub rego), *to raise up:* more frequently, *to rise up, arise, appear, grow up, to swell up.*

Sūs, suis, m. and f. (ὗς), *a swine, pig, hog.*

Suspectus, a, um, part. of suspicio, ere, exi, *suspected, exciting suspicion.*

Suspendo, ĕre, di, nsum, a. (sus, for sursum, *up,* and pendo), *to hang up, suspend; to hang up in honor of a deity, to consecrate; to raise on high; to press lightly on; to interrupt, restrain.*

Suspicio, ĕre, exi, ectum, a. (sursum and spicio), *to look up at, to look up to; to admire.*

Suspĭcor, āri, ātus, dep. (suspicio), *to suspect, mistrust, fear, apprehend; to conjecture, imagine.*

Suspīrium, ii, n. (suspiro), *a sigh, sob, groan: a shortness of breath.*

Suspīro, āre, āvi, ātum, a. and n. (sus for sursum, and spiro): intrans. *to exhale, evaporate; to sigh, heave a sigh:* trans. *to breathe out.*

Sustĭneo, ēre, ui, tentum, a. (sus for sursum, and teneo), *to keep up, sustain, uphold, support, bear, endure, suffer, withstand, restrain, check.*

Sustŭli. See Tollo.

Susurro, āre, āvi, ātum, n. and a. *to murmur, buzz, whisper.*

Suus, a, um, (ἑός, ἑή, ἑόν), poss. pron. *belonging to him, her, it, them; one's own, its own.*

Sylva, æ, same as silva, which see.

Syrinx, ingis *or* ingos, f. (Gr. σύριγξ,) *a reed, a pipe made of reed. Syrinx,* a girl changed into a reed.

T.

Tābeo, ēre, ui, n. (τάκω, Doric for τήκω, *to decay*), *to melt; to drip; to waste away, decay.*

Tābes, is, f. (tabeo), *a gradual wasting* or *waning away, melting, dissolving, corruption, consumption, atrophy,* &c.: *an infectious disease, plague.*

Tăceo, ēre, ui, cĭtum, n. and a. (ἀκέω, *to be silent*), intrans. *to be silent, to be still:* trans. *to pass over in silence, to keep secret; be silent about.*

Taciturnus, a, um, adj. (taceo), *silent, secret, still.*

Tăcĭtus, a, um, part. of taceo, as adj. *secret, concealed, unmentioned, silent, still.*

Tactus, ūs, m. (tango), *a touching, touch, contact.*

Tactus, a, um, part. of tango, which see.

Tæda, æ, f. (Gr. δαΐς, δᾷς), *a tree producing pitch, a branch thereof:* hence, *a pine torch, a torch; a marriage torch:* fig. *marriage.*

Tænārius, a, um, adj. *Tænarian, belonging to Tænarus* or *Tænarum,* a mountain, city and promontory of Lacedemon.

Tăgus, i, m. *the Tagus,* a well-known river of Spain and Portugal.

Tālāria, ium, n. pl. (of the adj. talaris, is, e. *belonging to the ancle*), *winged sandals.*

Tālis, e, adj. *such, suchlike, of such kind:* also in the signification of *this, the following.*

Tālus, i, m. *the ancle:* also, *a die.*

Tămen, conj. *but, notwithstanding, nevertheless, however, yet; at least, yet at least; at length, however.*

Tănaïs, is, m. *Tanaïs,* a river of Sarmatia, flowing into the Palus Mæotis, (Sea of Azof), now the *Don.*

Tandem, adv. con. of tum demum, *then at length: at last, at length, finally:* also, in earnest address, *pray, I pray thee.*

Tango, ĕre, tĕtĭgi, tactum, a. *to touch; arrive at, reach; to besprinkle, besmear, anoint, wash, paint; to border on, adjoin: to touch, taste; to move, affect, incite; to undertake; to strike.*

Tanquam, adv. (tam and quam), *as, just as, as if, as it were.*

Tantălus, i, m. *Tantalus,* a Phrygian king, and ancestor of the Pelopidæ: his story is told by our author.

Tantum, adv. *so much; only.* Tantummodo, adv. *only.*

Tantus, a, um, adj. *so great, so vast, so important:* also, *so little, so trifling.*

Tardātus, a, um, part. of tardo, āre, āvi, *delayed, retarded, impeded, obstructed.*

Tardè, adv. (tardus), *slowly, tardily, dilatorily; late, not early.*

Tardus, a, um, adj. *slow, tardy, dilatory, not quick, tedious; dull, heavy, stupid.*

Tartărus, i, m. pl. ra. n. (τάρταρος), *Tartarus; the infernal regions.*

Taurus, i, m. (Gr. ταῦρος), *a bull, ox;* the constellation *Taurus; Taurus,* a mountain in Cilicia.

Taxus, i, f. *the yew-tree; a javelin* or *lance-handle made of yew.*

Taygete, es, f. *Taygete,* a daughter of Atlas, one of the Pleïades.

Tectum, i, m. (tego), *roof of a house, ceiling of a room; a dwelling, a hall* or *chamber.* Tectum feræ, *a den.*

Tectus, a, um, part. of tegor. See Tego.

Tĕgĭmen, ĭnis, *or* Tegmen, ĭnis, n. (tego), *a covering.*

Tĕgo, ĕre, texi, tectum, a. (στέγω), *to cover; to hide, conceal, cloak; to protect, defend.*

Tēla, æ, f. *a web; the warp* or *threads into which the woof is woven:* also, *a weaver's beam.*

Tellus, ūris, f. *the earth; the soil; land, country; a nation:* also, the goddess *Tellus, the Earth.*

Tēlum, i, n. (fr. τηλός, *thrown to a distance*), *a missile weapon,* subsequently, *any weapon of attack.*

Tĕmĕrārius, a, um, adj. (temerĕ), *accidental, by chance; indiscreet, rash, inconsiderate.*

Tĕmĕro, āre, āvi, ātum, a. (temere), *to violate, defile, pollute, profane.*

Tēmo, ōnis, m. *the pole of a chariot:* also, *the pole of the constellation Charles' Wain.*

Tempē, n. *Tempe,* the romantic valley of Thessaly, between Mounts Olympus, Ossa, and Pelion, through which flows the Peneus; subsequently applied to any *romantic vale* or *glen.*

Tempĕries, ēi, f. (tempero), *a tempering, mixing in due proportion, middle temperature, temperate climate.*

Tempĕro, āre, āvi, ātum, a. and n. (tempus), *to fix a measure* or *set bounds:* intrans. *to observe fit measure, to be temperate, to restrain one's self, to abstain, forbear:* trans. *to put into proper measure, to attemper; to prepare, manage; to soften.*

Tempestas, tātis, f. (tempus), *time; a period, a season; weather:* freq. *bad weather, tempest.*

Templum, i, n. (as if tempulum, fr. tempus, *or* τέμνω, *to cut*), *a portion severed* or *cut off:* hence, *space in the heavens marked off by the augur's lituus; prospect; eminence commanding a prospect; consecrated ground, a temple; a chapel.*

Tempus, ŏris, n. (τέμνω, τέμπω, *to cut off*), properly, *any thing cut off:* hence, *a section of the heavens; time; a time* or *portion of time, a period, an age,* &c.

Tendo, ĕre, tĕtendi, tensum and tentum, a. and n. (τείνω), trans. *to stretch out, extend, distend; to turn, shape one's course towards; to present, offer; to strain, exert:* intrans. *to be encamped, to go, travel towards; aim, design; to fight, contend.*

Tĕnĕbræ, ārum, f. pl. *darkness, blindness:* hence, *mental blindness, ignorance, stupidity; a dark place; confusion, calamities.*

Tĕnĕbrōsus, a, um, adj. (fr. tenebræ), *full of darkness, dark, gloomy.*

Tĕnĕdos, i, f. *Tenedos,* a celebrated island in the Ægean Sea, near Troy, previously called *Leucophrys.*

Tĕneo, ēre, ui, tentum, (fr. τείνω, *to stretch*), a. and n. intrans. *to hold,* that is, *to be, to last, continue, prevail:* trans. *to hold, keep, hold fast, retain, withhold.*

Tĕner, a, um, adj. (teneo), *easily retaining an impression, tender, pliant, soft; young; effeminate, voluptuous, delicate, yielding, sensitive.*

Tĕnor, ōris, m. (teneo), *a holding, holding fast; a keeping to its course, uninterrupted course; tenor, uniformity; continuance, duration; condition, quality.*

Tentāmen, ĭnis, n. (tento), *a trial, attempt, essay.*

Tento, āre, āvi, ātum, a. (freq. of tendo,

or of teneo), *to touch, feel; seek, examine; try, attempt; prove, test.*

Tĕnuātus, a, um, part. of tĕnuo, āre, āvi, *thinned, weakened, made lean, diminished; abated, appeased; lightened; narrowed.*

Tĕnuis, is, e, adj. (probably fr. τείνω), *not thick, thin, slender, fine, subtle; exact, nice, ingenious; meagre, narrow, shallow, clear, light, tender, slight, little, trifling, mean.*

Tĕnus, prep. *as far as, up to, down to:* also, *according to:* it governs a gen., acc. and abl., the first generally in the plural, but the abl., most frequently.

Tĕpeo, ēre, ui, n. *to be warm, tepid; to grow cool, lose heat; become indifferent.* Tepens, *mildly warm.*

Tĕpesco, ĕre, ui, n. (tepeo), *to grow warm, grow tepid; to cool down, lose heat; to grow lukewarm.*

Tĕpĭdus, a, um, adj. (tepeo), *tepid, lukewarm, warm; abated in heat; remiss, languid.*

Tĕpor, ōris, m. (tepeo), *gentle warmth; lukewarmness, tepidity, languor, want of ardor.*

Ter, adv. (fr. tres, τρίς), *thrice, three times:* ter quaterque, *repeatedly:* ter felix, *very happy.*

Tĕres, ĕtis, adj. (τείρω, *to rub*), *worn round and smooth; round, long, round and smooth; tapering, finely shaped; slender, graceful, elegant, tasteful.*

Tergum, i, n. *the back,* of man or other animal; *the back* or *part turned from us;* sometimes, *the surface: the hide, leather.*

Tero, ĕre, trīvi, trītum, a. (τέρω, τείρω), *to rub: rub smooth, polish, touch, tread frequently; rub away, consume; grind, bruise.*

Terra, æ, f. (from ξηρός, *dry*), strictly, *that which is dry;* hence, *the earth,* as opposed to the air and the sea; *the soil, the ground; Earth,* as one of the deities: also, *a country, region, district.*

Terrēnus, a, um, adj. (terra), *of earth, earthy, earthen, terrene, living on* or *belonging to the earth.*

Terreo, ēre, ui, ĭtum, a. *to affright, alarm, terrify, to scare.*

Terrĭbĭlis, e, adj. (terreo), *terrible, formidable, frightful, awful, terrific.*

Terrĭfĭcus, a, um, adj. (terreo, facio), *terrible, frightful, terrific, awful.*

Terrĭgĕna, æ, m. and f. (terra and gigno), *earth-born, produced from the earth.*

Terrĭtus, a, um, part. from terreo, *affrighted, alarmed.*

Terror, ōris, m. (terreo), *terror, affright, dread.*

Tersus, a, um, part. from tergeo, ēre, si, *wiped, scoured, made clean:* adj. *clean, faultless, neat.*

Tertius, a, um, adj. (fr. ter, or fr. τρίτος), *third, the third.*

Testātus, a, um, part. fr. testor, āri, which see.

Testis, is, m. and f. *a witness; evidence.*

Testor, āri, ātus, dep. (testis), *to testify, bear witness, attest, evidence, show, confirm: to call to witness, adjure.*

Testudo, ĭnis, f. (testa, *a shell*), *a tortoise; shell of a tortoise:* hence, from its resemblance in shape, *a lute, lyre: an arch, vault:* also, *an engine of war:* also, *a mode of curling the hair.*

Tēthȳs, ȳos, f. *Tethys,* a sea-goddess, wife of Oceanus, and nurse of Juno, and mother of the river-gods and Oceanides: frequently by the poets for *the sea.*

Texo, ĕre, xui, xtum, a. *to weave:* also, *to plait, braid, twine; to fabricate, make, construct.*

Textus, a, um, part. of texo, *woven: plaited, interwoven, embroidered; constructed,* &c.

Thălămus, i, m. (θάλαμος), *a bedchamber:* hence, *an apartment: an abode:* also, *a bed; the marriage bed.*

Thaumantias, æ, f. *daughter of Thaumas;* that is, *Iris,* or the rainbow.

Theātrum, i, n. (Gr. θέατρον), *a place for viewing spectacles; play-house, theatre.*

Thebæ, ārum, f. pl. *Thebes.* This name was common to several cities, in Egypt, Thessaly, Mysia, Bœotia, &c.: the most celebrated were Thebes of the hundred gates, in Egypt, and that in Bœotia.

Thĕmis, ĭdis, f. *Themis,* goddess of law and order: also, of prophecy, as which she had the oldest temple in Bœotia.

Thērĭdămas, æ, m. (Gr. θηρίδαμας, i. e. *wild-beast subduer*), name given to one of Actæon's hounds (from θηρ, *a wild beast,* and δαμάω, *to subdue*).

Thermōdon, ontis, m. pr. n. a river of Cappadocia, emptying into the Euxine, on whose banks dwelt the Amazons; now the *Thermeh* or *Terma.*

Thērōn, ontis, m. (Gr. θηρῶν), *Hunter,* name applied to a hound.

Thĕtis, tĭdes *or* tĭdos, f. *Thetis,* a sea-nymph, daughter of Nereus and Doris, wife of Peleus, and mother of Achilles: frequently by the poets, *the sea.*

Theutrantēus, a, um, adj. *Theutrantean; of Theutrantia,* a part of Mysia.

Thisbē, ēs, f. *Thisbe,* a maiden beloved of Pyramus: their story is told by our author.

Thous, i, m. (θοός), *Swift,* name applied to a hound.

Thrācius, a, um, adj. *Thracian, belonging to Thrace,* an ancient division of Europe, bounded by Macedonia, Mount Hæmus, the Ægean, Hellespont, Propontis, and Bosphorus.

Thūreus, a, um, adj. (thus *or* tus, *incense*), *of* or *pertaining to frankincense.*

Thus, ūris, n. (perhaps θύος, *sacrifice*), *incense, frankincense,* the gum or resin of a tree grown in Arabia: also written Tus.

Thuscus, a, um, *or* Tuscus, a, um, adj. *Tuscan, Etrurian, belonging to Etruria,* in northern Italy.

Thўōneus, ei and eos, m. *Bacchus, son of Thyone.*

Thyrsus, i, m. (Gr. θύρσος), *stalk of a plant* or *vegetable; the thyrsus*, a staff entwined with vine and ivy, borne by the Bacchanals in their orgies: fig. *ardor, enthusiasm, strong impulse.*

Tĭbea, æ, f. *the shin-bone:* also, *a straight musical instrument with holes* (made first of a bone), *a pipe, flute, flageolet.*

Tignum, i, n. *a beam, piece of timber* for building.

Tīgris, is and ĭdis, m. and f. (properly, in the Persian, *an arrow*), *a tiger, tigress;* name applied to a hound. Also, m. *Tigris*, the name of the famous river of Asia.

Tĭmeo, ēre, ui, a. and n. *to fear, be afraid of, apprehend: to be in fear, to be anxious.*

Tĭmĭdē, adv. (timidus), *fearfully, timidly, timorously.*

Tĭmĭdus, a, um, adj. (timeo), *fearful, timorous, timid, cowardly.*

Tĭmor, ōris, m. (timeo), *fear, apprehension, dread; terror, cause of fear; religious awe.*

Tingo, ĕre, nxi, nctum, a. (τέγγω, *to wet*), *to wet, moisten, bedew, bathe, anoint, color, stain, tinge.*

Tinnŭlus, a, um, adj. (tinnio, *to tinkle*), *tinkling, ringing, clinking, making a sharp, clear noise.*

Tīrĕsias, æ, m. *Tiresias*, the celebrated blind soothsayer of Thebes, son of Eueres and Chariclo.

Tīsĭphŏnē, es, f. (Gr. Τισίφονη, from τίω, *to avenge*, φόνος, *murder*), i. e. *Blood-avenger, Tisiphone*, one of the Erinnyes, represented as punishing with severity the guilty dead.

Tītan, ānis, m. *Titan.* This was a name given to several of the ancient race of gods and demigods, as to the six sons of Uranus and Gæa, viz. Oceanus, Cœus, Creius, Hyperion, Japetus, Cronus. In particular, the elder brother of Saturn, progenitor of the Titans, who waged war against Jupiter, who defeated and hurled them into nether darkness. By later poets the name was applied to Prometheus, Epimethus, Atlas, &c. With Ovid and other Latin poets, Titan signified *the Sungod*, Helius, as son of Hyperion and grandson of the original Titan. Hesiod derives the word from τιταίνω, i. e. *the stretchers, the strivers;* according to others, from τίω, i. e. *the avengers;* and to others, from the old word τιτηνός, equiv. βασιλεύς, *a king.*

Tītānia, æ, f. *Titania*, a name applied to Diana, sister to Titan, i. e. *Helius*, or *the sun.*

Tĭtŭbo, āre, āvi, ātum, n. *to totter, stagger, reel, go unsteadily:* also, *to stammer, falter; to hesitate, be perplexed: to slip, trip, make a mistake.*

Tĭtŭlus, i, m. *an inscription, superscription, title: name, appellation, title of rank; cause assigned, pretext, reason.*

Tĭtўos *or* Tĭtўus, i, m. pr. n. *Tityos*, son of Gæa: according to other accounts, of Jupiter and Elara: who grew to such a size that his body covered nine *jugera.* In the nether world his liver was constantly torn by two vultures, and as constantly grew again—in punishment for violence offered to Latona.

Tmōlus, i, m. *Tmolus*, a mountain in Lydia, near Sardis, where the Pactolus rises; now called *Boaz Dagh.*

Tŭlĕro, āre, āvi, ātum, a. (ταλάω, τλάω, *to bear*), *to bear, bear patiently, endure, abide, tolerate.*

Tollo, ĕre, sustŭli, sublātum, a. *to raise, lift up, elevate; to elate, cheer; take up, take on one's self; take away, remove.*

Tŏnans, tis, part. from tono, *sounding, resounding; thundering:* as a subs. *the Thunderer*, that is, Jupiter.

Tŏnĭtru, n. (tono), *thunder.* It may be the abl. of tonitrus, in which case only it seems to occur.

Tonĭtrus, ūs, m. same as preceding: Tŏnĭtruum, i, n. the same, from wh. most probably pl. tonitrua.

Tōphus, i, m. *tophus*, a porous, friable stone.

Tormentum, i, n. (torqueo), *a war-engine for throwing stones, darts, &c.: a rope, line, cord: torture, torment; anguish of mind, trouble.*

Torpor, ōris, m. (torpeo, *to be numbed*), *numbness, torpor, stupor, languor, dulness.*

Torqueo, ēre, torsi, tortum, a. *to turn, turn aside, turn round, twist, twirl, wrench; writhe, distort; to rack, torture.*

Torrens, tis, m. [scil. amnis] (from torreo), *a torrent, rapid stream.*

Torreo, ēre, ui, tostum, a. *to dry, parch, roast, bake; to heat greatly.*

Tortĭlis, is, e, adj. (torqueo), *twisted, turning, twining, winding, wreathed.*

Tŏrus, i, m. *any thing soft to sit or lie on, a cushion, pillow, mattress, bed, couch, sofa:* also, *muscular protuberance, brawn, muscle.*

Torvus, a, um, adj. (τορός, *piercing*), properly of the eye, *staring, piercing, wild, stern;* hence, *grim-visaged, fierce, terrible, hideous.*

Tot, indec. num. adj. (perhaps from τόσα, *so many*), *so many.*

Tŏtĭdem, indec. num. adj. *just so many, just as many.*

Tōties, adv. (tot), *so often.*

Totus, a, um, gen. totius, adj. *the whole, all the, the entire.*

Trabs, trăbis, f. (τράπηξ *or* τράφηξ, which from τρέπω, *to turn*, i. e. a beam with which to turn something), *a beam, a rafter:* poetically, *a tree;* also, *a ship.*

Tractus, us, m. (traho), *a drawing, dragging, draught; drawing out, stretch, extent; tract, region.*

Trādo, ĕre, dĭdi, dĭtum, a. (trans, do), *to give over, deliver, consign; to surrender, betray; to give up, resign; to deliver, teach; to bequeath; to hand down, record, relate.*

Trăho, ĕre, xi, ctum, a. *to draw, draw down, attract; trail; drag away; draw out.*

Trājĭcio *or* Transjicio, ĕre, jēci, jectum, a. (trans and jacio), *to throw over, cast over, throw across, to bring over* or *across, to transfer; to thrust through, transfix, pierce.*

Trans, prep. (derived by some from πέραν, of the same meaning), *on the further side of, beyond, over, across.*

Transeo, īre, īvi and ii, ĭtum, irr. n. and a. (trans, eo), *to pass over; to cross: to pass into, be transformed; to go through, pass by.*

Transfĕro, ferre, tŭli, lātum, irr. a. (trans and fero), *to carry over* from one place to another, *to transfer, transport.*

Transĭtus, ūs, m. (transeo), *a passing over, a passage, crossing; transition; transformation; passing through, passage.*

Translūceo, ēre, n. (trans and luceo), *to shine across* or *over, be reflected; to shine through, be visible through.*

Transmitto, ĕre, mīsi, missum, a. (trans and mitto), *to let pass over, pass across, convey over; deliver over; commit, intrust; to send over, transmit; throw over: to let pass, omit; pass through, transfix.*

Trĕmĕbundus, a, um, adj. (tremo), *trembling much, shivering, quivering, quaking.*

Trĕmendus, a, um, adj. (tremo), *terrible, frightful, tremendous.*

Trĕmo, ĕre, ui, n. and a. (Gr. τρέμω), *to tremble, quake, shiver, shake; to tremble at, be afraid of, fear, dread.*

Trĕmor, ōris, m. (tremo), *tremulous motion, quaking, trembling, shivering, tremor:* also, *an earthquake.*

Trĕmŭlus, a, um, adj. (tremo), *trembling, quaking, shivering, tremulous.*

Trĕpĭdo, āre, āvi, ātum, n. (trepidus), *to hurry in alarm, run to and fro in trepidation, to haste about in confusion; to be alarmed, fear, quake with fear; to hasten, bustle, speed; to tremble, flutter.*

Trĕpĭdus, a, um, adj. (τρέπειν, *to turn to flight*), *in trepidation, alarmed, hurried and confused with fear, anxious; bringing alarm, alarming, causing anxiety; unquiet, in commotion, restless; moving quickly to and fro, throbbing.*

Trēs, ēs, ia, num. adj. (τρεῖς, τρία), *three.*

Tribuo, ĕre, ui, ūtum, a. (tribus), *to give, present; attribute, assign, ascribe.*

Trĭcuspis, ĭdis, adj. m. and f. (tres, cuspis), *three-pointed, having three prongs.*

Trĭdens, tis, adj. (tres, dentes), *having three teeth:* subs. *an instrument with three prongs; the trident.*

Trifidus, a, um, adj. (ter and findo), *three-pronged, three-forked.*

Trio, ōnis, m. (supposed to signify *a thresh-ing-ox*, as if terio, fr. tero), *Triones, the Two Bears,* Ursa Major and Ursa Minor, these constellations resembling a wagon and team. Septem Triones, *or* Septem Trio, *the Charles's Wain, Ursa Major.*

Trĭplex, ĭcis, adj. (ter, and plico, *to fold*), *threefold, triple:* pl. *three.*

Tristis, is, e, adj. *sad, mournful, sorrowful, dejected, melancholy: woful, dismal, causing sorrow, causing dislike; noxious, baleful: unlucky, unfortunate, lamentable; gloomy, morose: harsh.*

Trĭsulcus, a, um, adj. (tres, and sulcus, *a furrow*), *having three furrows: three-pointed, three-pronged, three-forked, triple.*

Trīton, ōnis *or* ōnos, m. *Triton,* a sea-god, son of Neptune and Amphitritê, and trumpeter to his father, in which capacity he used a shell, with which he summoned, excited, or calmed the waves.

Trītōnia, æ, f. *Pallas.* The name is variously accounted for: from the lake Tritonis in Libya, where the Libyan legend had it that Pallas first appeared, the nymph of the lake being her mother, by Neptune—from a fountain of the same name in Arcadia—from a river in Bœotia also having the same claims.

Trītōnis, ĭdis and ĭdos, f. *Pallas.* See preceding.

Trītus, a, um, (part. of tĕro, ĕre, trīvi, trītum), *rubbed, made smooth, often trodden, worn smooth, much frequented, usual.*

Triumphus, i, m. *a triumph.* Some derive it from θρίαμβος, *a hymn* to Bacchus.

Trīvia, æ, f. *Diana,* properly the fem. of adj. trivius, scil. dea t. *the goddess* particularly worshipped at the *trivia,* or places where *three ways* met.

Truncus, i, m. *the trunk, stock, body of a tree; the human trunk* or *body; a bust.*

Truncus, a, um, adj. *maimed, mutilated, deprived of the branches* or *limbs.*

Trux, trŭcis, adj. *ferocious in appearance, fierce, savage looking; cruel, savage, pitiless, terrible.*

Tu, tui, tĭbi, tē, tē, pers. pr. (σύ, Doric form of σύ), *thou, you.*

Tŭba, æ, f. *the tuba,* a Roman *wind-instrument, a trumpet, clarion,* (perhaps fr. tubus, *a tube* or *pipe.*)

Tŭbĭcen, ĭcĭnis, m. *one that blows the tuba* or *trumpet, a trumpeter.*

Tueor, ēri, tuĭtus and tutus, dep. *to see, view, behold, look steadfastly at; regard, favor; protect, maintain.*

Tum, adv. *again, besides, moreover, then, next, thereupon, in the next place; then, at that time:* also, a conj. repeated tum, tum, *not only; but also, as well as.*

Tŭmeo, ēre, ui, n. *to swell, become* or *be swollen, be tumid* or *inflated; to swell with anger* or *with pride.*

Tŭmesco, ĕre, ui, (incep. of tumeo), *to begin to swell, to swell; to swell with anger* or *with pride.*

Tŭmĭdus, a, um, adj. (tumeo), *swollen, tumid, inflated, bloated, puffed up; elated, arrogant.*

Tŭmultus, us and i, m. (tumeo), *a tumult, disturbance, broil, commotion, uproar, riot; a storm.*

Tŭmulus, i, m. (tumeo), *a hill, hillock, a mound:* properly, *an artificial eminence; the mound on a grave, a grave* or *sepulchral mound.*

Tunc, adv. *then, at that time.*

Tŭnĭca, æ, f. *a tunic,* a vest worn fitting close to the body, worn under the toga.

Turba, æ, f. (τύρβη and θόρυβος), *confusion, tumult, turmoil, disturbance; a crowd, multitude.*

Turbo, āre, āvi, ātum, n. and a. (turba), intrans. *to cause disorder, create confusion, make a bustle* or *a riot, to rage:* trans. *to disturb, confuse, throw into disorder, trouble.*

Turbo, ĭnis, m. *any thing whirling round in a circle; a whirlwind, tornado, hurricane, storm; confusion; a whirl, twirl:* hence, *vehemence, violence.*

Turpis, e, adj. *deformed, ugly, unsightly, filthy, foul, loathsome; shameful, base, dishonorable, infamous, scandalous; indecent, immodest.*

Turris, is, f. (τύρσις and τύ[ρ]ρις), *a tower, high building.*

Tūtēla, æ, f. (tueor), *care; defence, protection, guardianship:* poet. *a guardian; a ward* or *one under protection, a charge.*

Tūtus, a, um, part. fr. tueor, as adj. *safe, secure; prudent, cautious.*

Tuus, a, um, poss. pr. (tu), *thy, thine, your:* without a subs. translated *thine, yours:* Tui, *your* friends, subjects, &c.

Tybris, is, m. poetic form of Tiberis, the river *Tiber,* flowing past Rome.

Tympănum, i, n. (τύμπανον), a kind of *drum, timbrel, tambourine,* (most resembling the last.)

Typhōseus, eos, m. (Ty-pho-eus), name of a giant, son of Titanus and Terra.

Tўphōĕus, a, um, adj. *of* or *belonging to Typhoeus,* the giant, son of Titan and Terra, (Uranus and Gæa.)

Tyrannus, i, m. (τύραννος), *a monarch, absolute lord,* especially in a state that had enjoyed liberty: subsequently, *a despot, a tyrant,* in the bad sense.

Tўrius, a, um, adj. *of* or *belonging to Tyre,* the celebrated city of Phœnicia, *Tyrian.*

Tўros, *or* Tўrus, i, f. *Tyre,* the famous city in Phœnicia, now *Sur.*

Tyrrhēnus, a, um, adj. *Tyrrhene, belonging to Etruria; Tuscan, Etrurian.*

U.

Uber, ĕris, adj. *rich, plentiful, fruitful, copious, abundant.*

Uber, ĕris, n. subs. *a teat, pap, dug; breast.*

Ubi, adv. *where, in which place, in what place; when, at which time, as soon as.*

Ubīque, adv. *wheresoever, everywhere.*

Udus, a, um, adj. (contr. fr. uvidus), *moist, wet, humid.*

Ullus, a, um, gen. ullius, adj. *any, any one:* as if unulus, a dim. of unus.

Ulmus, i, f. *an elm, elm-tree.*

Ultĕriŭs, adv. comp. of ultra, *further on, further; more, longer.*

Ultĭmus, a, um, adj. sup. of ulter, *the last, the final; the most remote; earliest; lowest, worst of its kind; most distant; utmost, extreme.*

Ultor, ōris, m. (ultus, part. of ulsciscor, *to revenge*), *a revenger, punisher, avenger.*

Ultrā, prep. and adv.: prep. *beyond, on the farther side, past:* adv. *on the other side, beyond; farther.*

Ultrix, īcis, f. (ultor), *she that revenges, revengeful, female avenger.*

Ultro, adv. (scil. loco, i. e. loco ultro), *on the farther side, beyond; of one's own accord, spontaneously.*

Ulŭlātus, us, m. (ululo), *a howling, shrieking, yelling.*

Ulŭlo, āre, āvi, ātum, n. and a. (either fr. the sound, or fr. ὀλυλύζω, *to howl*), intrans. *to howl, yell, utter a mournful cry, shriek:* trans. *to cry out to; to fill with howlings; to bewail with howling; to howl forth.*

Ulva, æ, f. *sea-weed, sedge.*

Umbra, æ, f. *a shadow* or *shade:* hence, *darkness, dimness, obscurity; shadow,* that is, *shelter, protection; a shade,* that is, *a departed spirit:* umbræ, *the Manes; the infernal regions.*

Umbrōsus, a, um, adj. (umbra), *shady, shaded; umbrageous, affording shade.*

Unā, adv. (unus), *together, in company, at the same time, in the same place.*

Uncus, a, um, adj. *crooked, curved, hooked.*

Unda, æ, f. *a wave, billow; water,* usually running or undulating water.

Undĭque, adv. (unde and que), properly, *whencesoever;* usually, *from all parts, from every part; everywhere, on all sides.*

Unguis, is, m. (ὄνυξ), *a nail,* of finger or toe, *a claw* of beast, *a talon* of bird.

Ungŭla, æ, f. (unguis), *a hoof; a claw* or *talon.*

Unicē, adv. (unicus, *single*), *singly; singularly, eminently.*

Unquam, adv. *ever, at any time; anywhere.*

Unus, a, um, adj. (εἷς, gen. ἑνός), *a, an, one; one, single, only, alone.*

Urbs, bis, f. (orbis), *a town, city,* as being circled by a wall: applied by pre-eminence to Rome, *the* city.

Urgeo and Urgueō, ēre, ursi, a. *to press upon, urge, impel; to be near at hand, impend; to solicit earnestly, constrain.*

Urna, æ, f. *a vessel for drawing water, an urn, a pitcher:* hence assigned to the constellation Aquarius, and to river deities; *any urn, a pot; a cinerary urn,* for holding the ashes of the dead.

Uro, ĕre, ussi, ustum, a. *to burn, scorch,*

parch; to gall, annoy. plague; to burn up, consume: uri, *to be enamored.*

Ursa, æ, f. (ursus), *a she-bear:* poet. *a bear* generally: name of two constellations, the *Greater* and *Lesser Bear.*

Ursus, i, m. *a bear.*

Usquam, adv. *anywhere, in* or *at any place; to any place.*

Usque, adv. (derived by Scaliger fr. ὅς κε, i. e. ἕως κε, *until*), *all along, in continued course, constantly; so long; all the way, as far as, until.*

Ustus, a, um, part. of uro, which see.

Usus, ūs, m. (utor), *use* made of a thing, *the making use; frequent use, usage, practice; utility, advantage.*

Ut, adv. and conj. (ὅτι), *as; that; as to; as soon as, when; how.*

Uterque, ŭtraque, ŭtrumque, adj. (uter, que), *both one and the other, both.*

Utĕrus, i, m. (Gr. οὖθαρ), *the belly, abdomen; the womb.*

Utĭlis, is, e, adj. (utor), *that may be used, useful, suitable, efficacious, good, salutary.*

Utĭnam, adv. (uti, nam), *oh! that; I wish that; would that.*

Utor, uti, ūsus, dep. *to use, make use of, to avail one's self of; to need.*

Utrimque and ŭtrinque, adv. *on both sides, from both sides.* The *u* is sometimes long, sometimes short.

Uva, æ, f. *a bunch* or *cluster of grapes.*

V.

Văco, āre, āvi, ātum, n. *to be empty* or *void; to be destitute of, be clear of, be without; to be vacant, unoccupied; to be free from, exempt; to be at leisure.*

Vacca, æ, f. *a cow.*

Văcuus, a, um, adj. (vaco), *void, empty, vacant; free from, unoccupied, idle; calm, composed.*

Vādo, ĕre, si, sum, n. (βάω, whence βαδίζω), *to go, walk, pass.*

Vădum, i, n. (fr. βατός, ή, όν, *passable*), *a shallow* in a river, or other water, *a ford:* poet. *water.*

Văgor, āri, ātis, dep. (vagus), *to roam about, range up and down, wander, ramble, rove, stray through, spread.*

Văgus, a, um, adj. *roaming, wandering, rambling, straying; unsteady, inconstant, roving; free, unrestrained; general, indefinite, vague.*

Vāle, imp. of valeo, *farewell.*

Văleo, ēre, lui, lĭtum, n. *to be well, be in health, enjoy health; to have strength* or *power, be strong, be able; to have force* or *efficacy, be effectual, avail; be valued at, be worth; to signify.*

Vălĭdus, a, dum, adj. (valeo), *healthy, sound; strong, robust, vigorous; powerful, influential.*

Vallis and Valles, is, f. *a valley, a vale.*

Valvæ, ārum, f. *the folds of a door, the door, folding-doors.*

Vānus, a, um, adj. *empty, void, unsubstantial; vain unmeaning; untrue, false, deceitful; ineffectual, fruitless, bootless; groundless, unfounded, unreasonable.*

Văpor, ōris, m. *exhalation, steam, vapor, smoke; heat, warmth.*

Vărio, āre, āvi, ātum, a. and n. (varius), trans. *to diversify, variegate, to spot; to vary, change:* intrans. *to be party-colored, change color; to be diverse* or *unlike, to vary.*

Vărius, a, um, adj. *of divers colors, spotted, variegated; of divers qualities, kinds, &c.; various, different, unlike; variable, varying, inconstant, fickle.*

Vastus, a, um, adj. *waste, desert, desolate; without order, unshaped, rude; savage, hideous; fearfully great, immense, vast.*

Vātes, is, m. and f. (fr. ἴημι or φάτης, *speaking*), *a diviner, soothsayer, prophet, prophetess: a poet, poetess, bard,* (i. e. speaking by inspiration.)

Vātĭcĭnor, āri, atus sum, dep. *to prophesy, divine. foretell; to sing,* as a poet.

Vĕho, ĕre, xi, ctum, a. *to carry, bear, convey, bring.*

Vel, conj. *or:* vel, vel, *either, or:* also, *even:* sometimes merely a copulative.

Vēlāmen, ĭnis, n. (velo), *a veil, covering, garment.*

Vello, ĕre, velli, and vulsi, vulsum, a. (Gr. τίλλω), *to pluck, pull, pick; pluck out, tear off, pull up, pull out; pinch, nip, twitch.*

Vellus, ĕris, n. *the shorn fleece; fleece, wool: sheepskin; skin of any animal with the hair on.*

Vēlo, āre, āvi, ātum, a. *to veil, to cover, to clothe; to bind about, encircle; to adorn; to hide, cloak, conceal.*

Vēlōciter, adv. (velox), *swiftly, speedily, rapidly; nimbly, actively.*

Vēlox, ōcis, adj. (volo, *to fly*), *swift, speedy, fleet, rapid; agile, nimble, active.*

Vēlum, i, n. (veho), *a sail:* also, *a cover, veil, curtain.*

Vĕlut, *or* Veluti, adv. (vel and ut, *or* uti), *as, like as; as if, as it were.*

Vēna, æ, f. *a vein; passage, channel; vein of ore; vein in marble, stone, wood,* &c.: fig. for *blood, metal,* &c.

Vēnātrix, īcis, f. (venor), *a huntress, female hunter:* as adj. *hunting.*

Vēnātus, ūs, m. (venor), *a hunting, chasing, the chase.*

Vĕnēnĭfer, a, um, adj. (venenum and fero), *bearing* or *containing poison, venemous.*

Vĕnēnum, i, n. that which, by its penetrating power, or chemical qualities, changes the nature of any thing, whether for good or evil: *a juice, drug, medicine; poison; a tincture, dye, pigment; magic potion.*

Vĕnĕrandus, a, um, (part. fut. fr. veneror), *venerable, reverend.*

Vĕnĕror, āri, ātus, dep. *to venerate, worship, adore, revere, reverence, pay honor to; pray humbly to, beseech, crave earnestly.*

Vĕnia, æ, f. *favor, indulgence, gratifica-*

tion; permission, leave; forgiveness, pardon.

Vĕnio, īre, vēni, ventum, n. *to come, come to, fall to, to befall, occur; to come forth, spring up.*

Vēnor, āri, ātus, dep. *to hunt, chase, pursue game; to strive after, earnestly seek.*

Venter, tris, m. (Gr. ἔντερα), *the belly, the stomach, the ventricle; the womb.* Ventres, *the intestines.*

Ventus, i, m. *the wind:* fig. *the gales of prosperity* or *blasts of adversity; empty applause.*

Vĕnus, ĕris, f. *Venus,* the goddess of Love and Beauty, wife of Vulcan and mother of Cupid: also, *love,* in a good or in a bad sense: also, *loveliness, grace, elegance.*

Vēr, ēris, n. (Gr. ἔαρ-ῆρ, strictly, *Fέαρ-Fῆρ*), *spring; the prime, spring-time:* v. atatis, *spring-time of life.*

Verber, is, n. *a scourge, lash, rod; a stripe, stroke, blow.* The nom., dat. and acc. sing. not met with.

Verbum, n. *a word; a saying.*

Vērē, adv. (verus), *truly, verily, in truth, correctly, aright, fitly, rightly; sincerely, honestly.*

Vĕrēcundus, a, um, (vereor), adj. *respectful, diffident, through respect, bashful, modest; moderate.*

Vĕreor, ēri, ĭtus, dep. *to fear, be afraid of; revere, have a reverential fear of, respect, stand in awe of; to fear, apprehend.*

Vērō, adv. *in truth, indeed, truly, certainly; yes, certainly, by all means:* conj. *but.*

Versa, āre, āvi, ātum, a. (freq. of verto), *to turn often, turn about, roll; drive about; exercise, agitate; to guide, direct; to revolve, consider, ponder; to overthrow, destroy.*

Vertex, ĭcis, m. (verto), strictly, *that which is turned about; the extremity round which a thing turns; the crown of the head:* poet. *the head; a peak, summit, hill, eminence; a whirlwind; a whirlpool.*

Vertīgo, ĭnis, f. (verto), *a turning round, whirling, gyration; a giddiness, dizziness, vertigo.*

Verto, *or* Vorto, ĕre, ti, sum, a. and n. *to turn, turn round; turn up; overturn; to change, transform.*

Verum, conj. *but; however.*

Vērus, a, um, adj. *true, real, unfeigned, genuine, undisguised.* Verum, as subs. *the truth; reality.*

Vesper, ĕris, and Vespĕrus, i, m. (ἕσπερος), *the evening star; evening, eventide:* also, *the west.*

Vester, ra, rum, *or* Voster, ra, um, adj. pro. *of* or *pertaining to you, your, yours.*

Vestīgium, ii, n. *a footfall, tread; trace, track; step; the sole of the foot, the foot.*

Vestīgo, āre, āvi, a. (vestigium), *to trace, track, search after; track out, find.*

Vestio, īre, īvi, ītum, a. (vestis), *to clothe, robe, dress, attire; cover, deck, adorn.*

Vestis, is, f. (ἑσθής), *a garment, robe, clothes; clothing, covering, tapestry.*

Vĕto, āre, ui, ĭtum, a. *to will that something shall not be, to veto; to forbid, advise against; to prevent, oppose.* Supposed to be taken from vetus, and so to imply, *leave as before, in its former state.*

Vĕtus, ĕris, adj. (ἔτος, *a year*), *that has long been; old, of long standing; former:* Veteres, *ancestors, ancients.*

Vĕtustas, ātis, f. (vetus), *antiquity, ancientness, oldness, age; olden time; old friendship.*

Vĕtustus, a, um, adj. (vetus), *old, ancient, antique, not young.*

Via, æ, f. *a way, road, passage:* fig. *means, opportunity, method, manner.*

Viātor, ōris, m. (via), *a traveller, passenger.*

Vībro, āre, āvi, ātum, a. and n. trans. *to move quickly to and fro, to shake, agitate, vibrate, put in tremulous motion; brandish, hurl, dart:* intrans. *to move tremulously, vibrate, quiver, tremble; to glitter, sparkle, flash.*

Vīcīnia, æ, f. (vicinus), *neighborhood, vicinity; nearness; affinity, similarity, resemblance.*

Vīcīnus, a, um, adj. (vicus, *a hamlet, a street*), *neighboring, living* or *being in the neighborhood; near, alike, allied.*

Vĭcis *or* Vix, vĭcis, f. [the nom. sing. not met with], *change, vicissitude, alternation, reciprocal change, interchange.*

Victor, ōris, m. (vinco), *a conqueror, victor:* as an adj. *victorious.*

Victōria, æ, f. (victor), *victory, conquest: the goddess of victory.*

Victrix, īcis, f. (victor), *a conqueress, she that is victorious:* as an adj. *victorious.*

Victus, a, um, part. fr. vinco, *conquered, overthrown, trampled on, despised.*

Victus, ūs, m. (vivo), *way of living, life; food, sustenance, victuals;* in a general sense, *support and comfort of the body.*

Vĭdeo, ēre, īdi, īsum, a. and n. (ἰδεῖν), *to see, behold; to perceive; to look to, consider, provide; to go to see, to visit.*

Vĭgĭl, ĭlis, adj. (vigeo, *to be lively*), *lively, active, watching, awake; watchful, attentive:* also, *wakeful, causing to watch.*

Vĭgĭlax, ācis, adj. (vigil), *very watchful, vigilant; keeping awake, preventing sleep.*

Vĭgĭlo, āre, āvi, n. and a. (vigil), *to watch, be awake; be watchful, be vigilant; to perform* or *despatch with vigilance; to spend in watching.*

Vĭginti, num. adj. *twenty.*

Vīgor, ōris, m. (vigeo, *to live, thrive*), *life, life-principle; liveliness, vigor, activity, energy.*

Villa, æ, f. *a villa, country-house, country-seat, farm-house.* Varro derives it from veho, because the farm-produce was brought thither.

Villus, i, m. *a long hair; tuft of hair; shaggy hair.*

Vīmen, ĭnis, n. (vieo, *to plait twigs*), *a*

pliant twig for plaiting or twisting, *an osier, withe.*

Vincio, īre, nxi, nctum, a. *to bind, bind round, wind about, fetter, restrain, enchain.*

Vinco, ĕre, vīci, victum, a. and n.: act. *to conquer, vanquish, overcome, triumphantly show:* intrans. *to be victorious, to be successful.*

Vinctus, a, um, part. of vincio.

Vincŭlum, i, n. (vincio), *any thing that binds, a band, bond, string, cord; fetter, fastening.*

Vindex, ĭcis, adj. and subs. m. and f. (vindico), *a claimant:* hence, *an assertor, defender, deliverer:* as adj. *avenging, punishing.*

Vindicta, æ, f. (vindico), *the freedom-rod,* with which the prætor touched the slave, and thereby made him free: hence, *the freeing of a slave,* in which sense it is found in Plautus: generally, *a freeing, deliverance:* also, *an asserting, defending:* also, *vindication, vengeance, revenge; punishment.*

Vinētum, i, n. (vinum), *a place planted with vines, a vineyard.*

Vīnum, i, m. (*οἶνος*), *wine.*

Viŏla, æ, f. (*ἴον*), *a violet:* also including many of the species *stockgilly-flower; violet-color.*

Viŏlentia, æ, f. violentus), *violence, impetuosity, fury, fierceness, savageness.*

Viŏlentus, a, um, adj. (vis), *violent, impetuous, furious, fierce, savage.*

Viŏlo, āre, āvi, ātum, a. (vis), *to offer violence to, injure, sully, violate, defile; to wound; to dye, stain.*

Vīpĕreus, a, um, adj. (vipera, *a viper*), *of a viper, viperous; full of vipers* or *serpents.*

Vīr, i, m. *a man, the male person; one arrived at man's estate; a brave* or *true man; the husband.*

Virāgo, ĭnis, f. (vīr), *a masculine woman, heroine, virago.*

Vīrens, entis, part. of vireo: as adj. *green, verdant; blooming, youthful.*

Vīreo, ēre, ui, n. *to be green, be verdant; to be fresh, lively, vigorous, to flourish.*

Vīresco, ĕre, n. (inceptive from vireo), *to become green; to shoot forth; to become strong.*

Virga, æ, f. (vireo), *a slight branch, a twig, osier, rod; a streak* like a rod; *a magic rod,* especially that of Mercury, with which he consigned to Orcus, or recalled thence, the souls of the departed, and with which he sealed in sleep the eyes, as of Argus. It was distinct from his CADUCEUS, which was ornamented with the figure of two snakes, was borne by him in his character of messenger of the gods, and was an emblem of peace.

Virgĭneus, a, um, adj. (virgo), *pertaining to a virgin, virgin, virgin-like.*

Virginitas, ātis, f. (virgo), *virginity, maidenhood, chastity.*

Virgo, ĭnis, f. (vireo), *a virgin, maid: an unmarried young woman.*

Vīrĭdis, e, adj. (vīreo), *green, grass-green, verdant.*

Vīrīlis, is, e, adj. (vir), *pertaining to man, manly: becoming a man, manful, valiant.*

Virtus, ūtis, f. (vir), *manhood, virility; that which ennobles a man; bravery, courage, constancy, spirit; virtue, good quality, excellence; efficacy, power.*

Vīrus, i, n. *natural juice, moisture, humor,* of any thing; *poison, venom, virus.*

Vis, vis, f. pl. vires, (*ἴς, ἰνός*), *power, force, vigor, impetuosity, violence; energy, efficacy, potency, influence.*

Viscĕra, um, in pl., and more rarely viscus, in sing., n. *all that is under the skin; the interior, inward parts, the bowels, entrails; the flesh.*

Vīso, ĕre, si, sum, a. (freq. of video), *to see, look at, behold; to go to see; to visit.*

Vīsus, ūs, m, (video), *a seeing, the sight, vision; a view, appearance, aspect.*

Vīta, æ, f. (perhaps *βιοτή*), *life; manner of life; actions of life, moral conduct; biography.*

Vītālis, is, e, adj. (vita), *pertaining to life, giving life, preserving life, vital; long-lived.*

Vītio, āre, āvi, ātum, a. (vitium), *to spoil, corrupt, taint, vitiate; to falsify.*

Vītis, is, f. (vieo, *to weave, intertwine*), *a vine; a vine-branch, vine-sapling.*

Vītium, ii, n. *injury, hurt, violence; flaw, crack; defect, blemish, fault, corruption; moral fault* or *imperfection, vice, vicious conduct.*

Vīto, āre, āvi, ātum, a. *to shun, avoid, beware of; to escape.*

Vitta, æ, f. *a band,* with which the hair, garlands, &c. were tied; *a fillet for the head, chaplet, headband; the head-dress of a freeborn lady: a wreath for the altar.*

Vītŭlus, i, m. (*ἰταλός, an ox*), *a male calf, yearling bull; young bullock, steer.*

Vīvax, ācis, adj. (vivo), *long-living, long-lived, tenacious of life: lively, animated, vivacious; giving life, vivifying.*

Vīvo, ĕre, xi, ctum, n. (*βιόω, βιῶ*), *to live, be alive: to support life, live upon.* Vīvitur, impersonally, scil. ab illis, *they live.*

Vīvus, a, um, adj. (vivo), *alive, living, having life; belonging to a living creature; lively, vigorous, fresh; native, having natural force.*

Vix, adv. *scarcely, hardly, with difficulty.*

Vōcālis, is, e, adj. (vox), *that may be heard, having a voice, vocal, sonorous, speaking, singing, crying, &c.*

Vŏco, āre, āvi, ātum, a. *to call; call together; call upon, invoke; invite.*

Vŏlans, antis, part. of volo.

Vŏlātus, us, m. (volo, āre), *act of flying, flight; rapid motion.*

Vŏlo, āre, āvi, ātum, n. *to fly; to move swiftly, speed away.*

Vŏlo, velle, vŏlui, irr. a. and n. (*βόλο, βόλο-*

μαι, βούλομαι, *to wish*), *to will, wish, have a mind, be willing, choose, desire.*

Vŏlūbĭlis, is, e, adj. (volvo), *easily rolled, rolling* or *turning, voluble; changeable, unstable.*

Vŏlŭcer, ris, m. and volucris, is, f. *any winged creature:* both properly adj.; see next.

Vŏlŭcer, is, is, e, adj. (volo, *to fly*), *flying, winged; light, rapid, swift; inconstant, feeble, fleeting.*

Vŏlūmen, ĭnis, n. (volvo), *any thing wound into a roll, a roll:* hence, as the ancients rolled up their writing, and unrolled for perusal, *a writing, book, work, volume: a wreath, fold, spire: revolution, rotation.* Met. II. 71.

Vŏluntas, ātis, f. (volo, velle), *the will, inclination, desire, wish; willingness; intention.*

Vŏluptas, ātis, f. (fr. vŏlŭpis, *delightful*, wh. fr. volo, *to wish*), *pleasure, enjoyment, delight.*

Vŏlūto, āre, āvi, ātum, a. (volvo), *to roll, wind often, turn about, roll about; roll out, emit; revolve.*

Volvo, ĕre, volvi, volūtum, a. *to roll, wind round, roll down, unroll, open.*

Vōmer, ĕris, m. *a ploughshare.*

Vŏmo, ĕre, ui, ĭtum, n. and a. (Gr. ἐμέω), *to vomit; discharge by vomiting, throw up; emit, empty.*

Vōtum, i, n. (voveo), *that which is vowed*, or promised to a deity by vow: *a vow, solemn promise; a wish, earnest hope, fond hope.*

Vox, ōcis, f. (ὄψ, *a voice*), *the voice; a calling out; a sound, tone: a word, words: speech, language.*

Vulcānius, a, um, adj. *pertaining to Vulcan*, the lame son of Jupiter and Juno, and husband of Venus: he was god of fire, and artificer for the gods.

Vulgāris, e, adj. (vulgus), *vulgar, common, usual; mean, vile.*

Vulgātus, a, um, part. from vulgo, *made public, disclosed, spread abroad, made common.* Adj. *common, known, well-known.*

Vulgus, i, n. *or* Volgus, (ὄχλος), sometimes masc. *the public, people collectively and indiscriminately:* hence, *a number, a crowd: the vulgar, the multitude, the rabble.*

Vulnĕro, āre, āvi, ātum, a. (vulnus), *to wound; to injure, pain, grieve.*

Vulnĭfĭcus, a, um, adj. (vulnus and facio), *wounding, inflicting wounds, vulnific.*

Vulnus *or* Volnus, ĕris, n. *a wound, hurt; a stroke, thrust, blow; a weapon* that wounds: fig. *a canker, mortification:* also, *wound of the spirit or affections.*

Vultus, ūs, m. (perhaps volo), *the human countenance,* as to its expression; *features, aspect; the face* generally.

X.

Xanthus, i, m. *Xanthus*, a river of Troas.

Z.

Zephўrus, i, m. *the west wind.* Ζέφυρος was properly the north-west wind, but is used in the former sense generally by the Latin poets.

Zōna, æ, f. (ζώνη), *a belt, girdle, zone:* Zonæ, *the zones of the heavens and earth.*

THE END.

RECOMMENDATIONS.

From the Rev. J. P. K. HENSHAW, *D. D., Episcopal Bishop of Rhode Island.*

I am glad to perceive that Sorin & Ball, of Philadelphia, propose to issue a series of classical works under the able editorial direction of Professor N. C. Brooks.

While the latest and most accurate European editions will furnish the text of the proposed series, the well-known literary taste and skill of the Editor will ensure all such illustrations and explanations as may be needed to aid the researches of the pupil, without relieving him from the necessity and labor of careful study. The undersigned recommends the enterprise as deserving patronage from the friends of education.

J. P. K. HENSHAW.

Providence, Jan. 6, 1846.

From the Rev. W. R. WHITTINGHAM, *D. D., Episcopal Bishop of Maryland.*

MY DEAR SIR,—The subject of our last conversation has been often in my thoughts, and the result is a confirmation of the opinion then expressed, that a series of Classical school-books prepared on the plan that you propose, is highly desirable, and if competently executed, must be of great advantage to the schools and colleges of our country. I know that you will bring to the work many of the most important qualifications, and confidently trust the result of your undertaking will be a lasting benefit to the youth of our country, and a proportionate increase of the high reputation you already enjoy.

Very faithfully, your friend and servant, W. R. WHITTINGHAM.

Baltimore, Jan. 6, 1846.

From the Rev. BEVERLY WAUGH, *Bishop of the Methodist E. Church.*

From the acquaintance I have formed with N. C. Brooks, he stands high in my esteem, both as a gentleman and a scholar. He is a man of great moral worth. His character and abilities have been long enough before the public to secure to him a reputation which seldom falls to the lot of one not older than he.

The foregoing plan, in my opinion, is admirably adapted to facilitate the study of the Latin and Greek Classics, and promises great advantage to academical and collegiate students.

B. WAUGH.

Baltimore, Jan. 6, 1846.

From the Rev. S. S. SCHMUCKER, *D. D., President of Theological Seminary.*

THEOLOGICAL SEMINARY, GETTYSBURG, *February 3d*, 1846.

GENTLEMEN,—After an examination of Professor Brooks's books, which you sent me, I take pleasure in expressing my high sense of the scholarship of the author, as well as of the accuracy and excellence of these works. I doubt not, that an impartial judgment will assign to them a respectable rank among the better class of text books for the study of the Roman tongue.

S. S. SCHMUCKER.

From the Rev. C. P. KRAUTH, *D. D., President of Pennsylvania College.*

DEAR SIR,—Your edition of Ross's Grammar appears to me to contain every thing that could be desired. Its great copiousness, in view of the small bulk of the volume, must bring it into extensive use. Your Latin Lessons are admirable, and just the book needed by beginners, and it must command more extensive patronage than the Grammar, because it has not, so far as I know, any reputable competitor in use in our country. I hope your useful labors will be rewarded.

Yours with respect, C. P. KRAUTH.

From the Rev. W. M. REYNOLDS, *A. M., President of Wittenberg College.*

DEAR SIR,—I am very much pleased with the "Latin Lessons." It is just such a book as I have long felt anxious to place in the hands of those commencing the study of Latin. Many things in your First Lessons have struck me very favorably. Its brevity and plainness, its freshness, and its American tone, all combine to make it the very book which our tyros need to initiate them into this science. I venture to prophesy your full success in this enterprise, and herewith offer you my congratulations upon it.

Yours respectfully, W. M. REYNOLDS.

From EDWARD SPARKS, *A. M., M. D., Professor of Ancient Languages.*

ST. JOHN'S COLLEGE, ANNAPOLIS, MD., *January 24th*, 1846.

DEAR SIR,—With your revised edition of Ross's Latin Grammar I am much pleased. As a practical proof of my favorable opinion of its merits, I have directed a class, recently transferred from the Grammar school to the Collegiate department of St. John's, to furnish themselves with copies, to be used as "text-books" on their revision of Grammar.

I am also much gratified with your "First Latin Lessons." This, I perceive, is the first of a full series to be edited by you. I wish you all the success which has attended the productions of your pen in another department, and which is confidently anticipated by your friends and those acquainted with your general knowledge, superadded to a long experience as a practical teacher.

Very respectfully yours, EDWARD SPARKS, M. D

From A. FREITAG, *LL. D., of the University of Göttingen, now Professor of Languages, Baltimore.*

DEAR SIR,—Having carefully examined Ross's Latin Grammar, as revised and amended by you, *I find it every way equal, if not superior, to any used in our schools.* After a thorough perusal of your Latin Lessons, I take pleasure in acknowledging that never, even in my "fatherland," have I seen a

book better calculated to facilitate the study of the Latin language. *It should be in the hands of every beginner.* Moreover, the many sentences it contains, embracing facts in the history of my adopted country, must make it interesting, not only to the student, but dear to every patriotic heart.

Yours respectfully, A. FREITAG.

From the Rev. B. J. WALLACE, *A. M., Professor of Languages, Delaware College.*

DELAWARE COLLEGE, NEWARK, 17*th January*, 1846.

DEAR SIR,—Ross's Latin Grammar has long appeared to me a valuable work. With your improvements in clearness and arrangement, it will still be more acceptable. The additions you have made have greatly increased the value of the book.

The Latin Lessons supply a want which teachers must have felt, particularly in regard to those who commence Latin when quite young.

Wishing you all success in your efforts to elevate the standard of Classical learning,

I remain, yours truly, B. J. WALLACE.

From E. A. POE, *Esq., Editor of Broadway Journal.*

N. C. BROOKS, A. M., of Baltimore, well known as a terse and vigorous writer, as well as a poet of much absolute power and refined taste, has lately been rendering substantial service to education, by preparing a series of works for the use of schools and colleges. Encouraged by the popularity of those already prepared, his publishers have issued a prospectus for a series of Greek and Latin Classics. From our knowledge of Mr. Brooks's thorough classical acquirements and nicely correct judgment, we have full confidence in the success of the undertaking, and its consequent popularity.—*Broadway (N. Y.) Journal.*

From Professor CASTANIS, *a native Greek.*

RICHMOND, VA., *July* 10*th*, 1846.

DEAR SIR,—Your Lessons for the acquisition of Greek, I have examined with pleasure. It is a sort of intellectual whetstone, that sharpens the devotee of Plato's tongue to the last page. You know that this language to a beginner is a precipitous Parnassus, full of chasms, chimeras and labyrinths, but a methodical book, such as yours, guides him like a torch, to reach with slow but sure steps the height of its sublimity. I am glad to see the accents are more correctly placed in this than any work of the kind that has fallen under my observation in this country.

Very truly yours, C. PLATO CASTANIS.

BROOKS'S OVID'S METAMORPHOSES.—This work, from the specimen before us, we have no hesitation in saying, will reflect much credit upon the learning of its author, and add very considerably to the high reputation he has already acquired in this department of science. It abounds with numerous critical and explanatory notes. These notes contain a vast amount of useful information, not only elucidating the text, but developing the remarkable coincidences between the events recorded by the poet, and those of sacred history, and thereby establishing in a very clear and satisfactory manner the authenticity of the Scriptures as a divine revelation. On this account it cannot fail to be highly useful to the Biblical student. The plan upon which this edition is constructed will tend to remove to a great degree one of the principal objections that have been urged against the use of this poet in our schools and colleges.—*Evangelical (Monthly) Repository.*

PROFESSOR BROOKS'S OVID'S METAMORPHOSES.—The work in question is embellished with splendid pictorial illustrations, and yet more brilliant glossarial commentaries and illustrations of the text in English. This valuable book is chiefly intended for the use of schools; but it should not only adorn the library of every person of finished education and refined taste, but those of the reading public generally.

To those who know but little Latin, it supplies every deficiency; and for those entirely without that language, the notes alone afford a fund of instruction and amusement. The coincidences of thought and expression between those of the Roman bard and the inspired poets and historians, are peculiarly striking; and the masterly manner in which these are collected and compared with them, and with the best ancient and modern authors in all languages, bespeaks the erudition as well as the industry of the editor.—*The (N. Y.) Home Journal.*

OVID'S METAMORPHOSES, BY PROFESSOR N. C. BROOKS.—"In nova fert animus mutatas dicere formas." Yes, here's a metamorphosis, indeed, worthy to be sung by the Roman bard himself, but appreciable only by the schoolboy of the old regime. . . . . Verily thou art now changed, O! Publius Ovidius Naso, not only from thy first form upon the long roll of Pergamean skin, or in the rough sheets of dingy Egyptian papyrus, but even from what thou wast in the days of thy Delphinian glory! . . . . We were about to say that our poet would scarcely know himself in this new form, and yet, methinks, he would rejoice in it. It is, indeed, like the resurrection of the poet in a more glorious form. The notes show Prof. BROOKS to be a good, ripe scholar, a man of taste, a genuine poet, and a most accomplished teacher. To a boy no Latin author is more interesting than Ovid, and we do not know that any is more profitable. He is the great store-house of ancient mythology, worth all the "Tooke's Pantheons," and "Classical Dictionaries," and "Manuals of Classical Literature," that were ever written for the purpose of introducing the scholar to the deities of Parnassus, old Neptune and his watery train, Pluto and his infernal realms, together with all the demigods, heroes and monsters, and wild legends of Greece and Rome. And then his simple style, and his smooth and faultless hexameters, are just what the young scholar requires in order to familiarize him with the capacity of the language, and to impress upon his ear and memory all the peculiarities of Latin quantity in the Augustan era.

We, therefore, most cordially wish Prof. Brooks and his enterprising publishers abundant success in the spirited undertaking which promises so much for the interests of classical literature among us. The book does credit to the literature, typography, and taste of our country, and we doubt whether any edition of the author, that has yet been published, can vie with it in the elegance of its execution.—*Literary (Monthly) Record.*

PROFESSOR BROOKS'S
GREEK AND LATIN CLASSICS.

Published by GRIGG, ELLIOT & CO., Philadelphia.

This series of the GREEK and LATIN CLASSICS is on an improved plan, with peculiar adaptation to the wants of the American student. To secure accuracy of text in the works that are to appear, the latest and most approved European editions of the different classical authors will be consulted. Original illustrative and explanatory notes, prepared by the Editor, will accompany the text. These notes, though copious, will be intended to direct and assist the student in his labors, rather than by rendering every thing too simple, to supersede the necessity of due exertion on his own part, and thus induce indolent habits of study and reflection, and feebleness of intellect.

In the notes that accompany the text, care will be taken, on all proper occasions, to develope and promote in the mind of the student, sound principles of Criticism, Rhetoric, History, Political Science, Morals and general Religion—so that he may contemplate the subject of the author he is reading, not within the circumscribed limits of a mere rendering of the text, but consider it in all its extended connections and relations—and thus learn to *think*, as well as to *translate*.

In commenting upon the text, besides illustrations and parallelisms from the ancient Classics, it is proposed, in this series, to draw from the treasures of Modern History and Literature copious materials for comparison and illustration, so as to insure on the part of the student an acquaintance with general Belles-Lettres. Especially is it intended to elucidate Grecian and Roman History and the Polities of ANTIQUITY by the history and institutions of our own country, and to sanctify the pages of heathen Poetry and Theology by apposite and parallel passages from the Bible, and thus foster our distinctive nationality by stamping early upon the minds of our youth, the impress of Republicanism and Christianity.

The following works have already appeared, or will be speedily produced:

Brooks's First Latin Lessons.

This is adapted to Brooks's Ross's Latin Grammar, but will suit any other Grammar of the language. It consists of a Grammar, Reader, and Dictionary combined, and will enable any one to acquire a knowledge of the elements of the Latin Language, without an instructor. It has already passed through five editions. 18mo.

Brooks's Cæsar's Commentaries.

This edition of the Commentaries of Cæsar on the Gallic War, besides critical and explanatory notes embodying much information, of an historical, topographical, and military character, is illustrated by maps, portraits, views, plans of battles, &c. It has a good Clavis, containing all the words. Nearly ready. 12mo.

Brooks's Ovid's Metamorphoses.

This edition of Ovid is expurgated, and freed from objectionable matter. It is elucidated by an analysis and explanation of the fables, together with original English notes, historical, mythological, and critical, and illustrated by pictorial embellishments; with a Clavis giving the meaning of all the words with critical exactness. Each fable contains a plate from an original design, and an illuminated initial letter. Just published. 8vo.

Brooks's Eclogues and Georgics of Virgil.

This edition of Virgil is elucidated by copious original notes, and extracts from ancient and modern pastoral poetry. It is illustrated by plates from original designs, and contains a Clavis giving the meaning of all the words. 8vo.

Brooks's First Greek Lessons.

This Greek elementary is on the same plan as the Latin Lessons, and affords equal facilities to the student. The paradigm of the Greek verb has been greatly simplified, and valuable exercises in comparative philology introduced. It has reached a fourth edition. 18mo.

Brooks's Greek Collectanea Evangelica.

This consists of portions of the Four Gospels in Greek, arranged in chronological order; and forms a connected history of the principal events in the Saviour's life and ministry. It contains a Lexicon, and is illustrated and explained by notes. Second edition, just published. 18mo.

Brooks's Greek Pastoral Poets.

This contains the Greek Idyls of Theocritus, Bion, and Moschus, elucidated by notes and copious extracts from ancient and modern pastoral poetry. Each Idyl is illustrated by beautiful plates from original designs. It contains a good Lexicon. In preparation. 8vo.

POPULAR AND CHEAP BOOKS,

Particularly suitable for Family Libraries.

PUBLISHED BY

GRIGG, ELLIOT & CO.

No. 14 North Fourth Street. Philadelphia.

AND FOR SALE BY BOOKSELLERS AND COUNTRY MERCHANTS GENERALLY IN THE UNITED STATES.

"EDUCATED MIND is *a Nation's wealth*, and promotes the happiness of mankind."

At this time, when the press is teeming with so much nonsensical trash, tending to corrupt, not only the literary taste, but the morals of the people, parents and their children will be pleased to find so many valuable works to be procured at almost any bookstore in the country. Their perusal will tend to restore the mind to a true idea of life, its dignity, its duty and its destiny. The reading of the following books will exalt the mind, and purify the affections, and awaken to life many a fresh and noble thought that now lies buried. "The great business of man is, to improve his mind and govern his manners."

THE LIFE OF GEN. ZACHARY TAYLOR,

BY ROBERT T. CONRAD, ESQ.,

WITH AN ORIGINAL AND ACCURATE PORTRAIT,

And elegant illustrations of the Battles of Fort Harrison, Okee-cho-bee, Palo Alto, Resaca de la Palma, Monterey and Buena Vista.

Comprising ample details of his early life and public and private career, derived from the most authentic and accurate sources.

In a large and elegant volume, 12mo.

☞ The Life of this distinguished General from the eloquent pen of Judge Conrad, of Philadelphia. The subject, the author, the times and the circumstances, all combine to render such a work eminently popular; and all who want a complete history of his Life for their libraries, will do well to say, in ordering, GRIGG, ELLIOT & CO.'S Edition.

GENERAL TAYLOR AND HIS STAFF, 12mo.

Illustrated with Portraits.

In PRESS, and will shortly be published,

GENERAL TAYLOR AND HIS STAFF;

CONTAINING

BIOGRAPHIES OF GENERALS TAYLOR, WORTH, WOOL, BUTLER, AND ALL THE DISTINGUISHED OFFICERS OF THE PRESENT WAR.

☞ These editions will be the very best published in this country and will be beautifully illustrated.

JOSEPHUS'S (FLAVIUS) WORKS.

By the late WILLIAM WHISTON, A. M.

From the last London edition, complete, and the only readable edition published in this country.

As a matter of course, every family in our country has a copy of the Holy Bible —and as the presumption is, the greater portion often consult its pages, we take the liberty of saying to all those that do, that the perusal of the writings of Josephus will be found very interesting and instructing.

All those who wish to possess a beautiful and correct copy of this invaluable work, would do well to purchase this edition. It is for sale at all the principal bookstores in the United States, by country merchants generally in the Southern and Western States.

SAY'S POLITICAL ECONOMY.

A Treatise on Political Economy, or the Production, Distribution, and Consumption of Wealth. By Jean Baptiste Say. Fifth American edition, with Additional Notes, by C. C. Biddle, Esq., in 1 vol. 8vo.

It would be beneficial to our country if all those who are aspiring to office, were required by their constituents to be conversant with the pages of Say.

The distinguished biographer of the author, in noticing this work, observes, "Happily for science he commenced that study which forms the basis of his admirable treatise on *Political Economy*, a work which not only improved under his hand with every successive edition, but has been translated into most of the European languages."

The editor of the North American Review, speaking of Say, observes, that "he is the most popular, and perhaps the most able writer on Political Economy, since the time of Smith."

BENNETT'S (Rev. John) LETTERS TO A YOUNG LADY,

On a variety of subjects calculated to improve the heart, to form the manners, and enlighten the understanding. "That our Daughters may be as polished corners of the Temple."

The publishers sincerely hope, (*for the happiness of mankind,*) that a copy of this valuable little work will be found the companion of every young lady, as much of the happiness of every family depends on the proper cultivation of the female mind.

BURDER'S VILLAGE SERMONS.

Or, 101 Plain and Short Discourses on the Principal Doctrines of the Gospel; intended for the use of Families, Sunday Schools, or companies assembled for religious instruction in country villages. By George Burder. To which is added, to each Sermon, a short Prayer, with some General Prayers for Families, Schools, &c., at the end of the work. Complete in 1 vol. 8vo.

These sermons, which are characterized by a beautiful simplicity, the entire absence of controversy, and a true evangelical spirit, have gone through many and large editions, and been translated into several of the continental languages. "They have also been the honored means not only of converting many individuals, but also of introducing the Gospel into districts, and even into parish churches, where before it was comparatively unknown."

"This work fully deserves the immortality it has attained."

This is a fine library edition of this invaluable work, and when we say that it should be found in the possession of every family, we only reiterate the sentiments and sincere wishes of all who take a deep interest in the eternal welfare of mankind.

NEW SONG BOOK.

Grigg's Southern and Western Songster; being a choice collection of the most Fashionable Songs, many of which are original, in 1 vol. 18mo.

Great care was taken in the selection, to admit no song that contained, in the slightest degree, any indelicate or improper allusions, and with great propriety it may claim the title of "The Parlor Song Book or Songster." The immortal Shakspeare observes—

"The man that hath not music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils."

FAMILY PRAYERS AND HYMNS.

Adapted to Family Worship, and Tables for the regular Reading of the Scriptures. By Rev. S. C. Winchester, A. M., late Pastor of the Sixth Presbyterian Church, Philadelphia, and the Presbyterian Church at Natchez, Miss. 1 vol. 12mo.

A DICTIONARY OF SELECT AND POPULAR QUOTATIONS,

Which are in Daily Use: taken from the Latin, French, Greek, Spanish and Italian Languages; together with a copious collection of Law Maxims and Law Terms. Translated into English, with illustrations, historical and idiomatic. Sixth American edition, corrected with additions. 1 vol. 12mo.

In preparing this sixth edition for the press, care has been taken to give the work a thorough revision, to correct some errors which had before escaped notice, and to insert many additional Quotations, Law maxims and Law terms. In this state it is offered to the public in the stereotype form. This little work should find its way into every family library.

THE AMERICAN CHESTERFIELD.

Or, "Youth's Guide to the Way to Wealth, Honor, and Distinction," &c.: containing also a complete Treatise on the art of Carving.

"We most cordially recommend the American Chesterfield to general attention; but to young persons particularly, as one of the best works of the kind that has ever been published in this country. It cannot be too highly appreciated, nor its perusal be unproductive of satisfaction and usefulness."

SENECA'S MORALS.

By way of Abstract, to which is added, a Discourse under the title of an After-Thought, by Sir Roger L'Estrange, Knt. A new fine edition, 1 vol. 18mo.

A copy of this valuable little work should be found in every family library.

THE DAUGHTER'S OWN BOOK.

Or, Practical Hints from a Father to his Daughter. 1 vol. 18mo.

This is one of the most practical and truly valuable treatises on the culture and discipline of the female mind, which has hitherto been published in this country, and the publishers are very confident, from the great demand for this invaluable little work, that ere long it will be found in the library of every young lady.

GOLDSMITH'S ANIMATED NATURE.

In 2 vols. 8vo., beautifully Illustrated with 385 Plates.

"Goldsmith can never be made obsolete while delicate genius, exquisite feeling, fine invention, the most harmonious metre, and the happiest diction are at all valued."

This is a work that should be in the library of every family, being written by one of the most talented authors in the English language.

THE WORKS OF LAURENCE STERNE.

In 1 vol. 8vo., with a Life of the Author, written by himself, and a Portrait.

The beauties of this author are so well known, and his errors in style and expression so few and far between, that one reads with renewed delight his delicate turns, &c.

SPLENDID LIBRARY EDITIONS.

ILLUSTRATED STANDARD POETS.

ELEGANTLY PRINTED, AND UNIFORM IN SIZE AND STYLE.

The following editions of Standard British Poets are illustrated with numerous steel engravings, and may be had in all varieties of binding.

BYRON'S WORKS.

Complete in 1 vol. 8vo., including all his Suppressed and Attributed Poems; with 6 beautiful engravings.

☞ This edition has been carefully compared with the recent London edition of Mr. Murray, and made complete by the addition of more than fifty pages of poems heretofore unpublished in England. Among these there are a number that have never appeared in any American edition; and the publishers believe they are warranted in saying, that this is the *most complete edition of Lord Byron's Poetical Works* ever published in the United States.

COWPER AND THOMSON'S PROSE AND POETICAL WORKS.

Complete in 1 vol. 8vo., including two hundred and fifty Letters, and sundry Poems of Cowper, never before published in this country; and of Thomson a new and interesting Memoir, and upwards of twenty new Poems, for the first time printed from his own Manuscripts, taken from a late edition of the Aldine Poets now publishing in London; with 7 beautiful engravings.

The distinguished Professor Silliman, speaking of this edition, observes, "I am as much gratified by the elegance and fine taste of your edition, as by the noble tribute of genius and moral excellence which these delightful authors have left for all future generations; and Cowper, especially, is not less conspicuous as a true Christian moralist and teacher, than as a poet of great power and exquisite taste."

THE POETICAL WORKS OF MRS. HEMANS.

Complete in 1 vol. 8vo.; with 7 beautiful engravings.

☞ This is a new and complete edition, with a splendid engraved likeness of Mrs. Hemans on steel, and contains all the poems in the last London and American editions. With a Critical Preface by Mr. Thatcher, of Boston.

"As no work in the English language can be commended with more confidence, it will argue bad taste in a female in this country to be without a complete edition of the writings of one who was an honor to her sex and to humanity, and whose productions, from first to last, contain no syllable calculated to call a blush to the cheek of modesty and virtue. There is, moreover, in Mrs. Hemans' poetry a moral purity, and a religious feeling, which commend it, in an especial manner, to the discriminating reader. No parent or guardian will be under the necessity of imposing restrictions with regard to the free perusal of every production emanating from this gifted woman. There breathes throughout the whole a most eminent exemption from impropriety of thought or diction; and there is at times a pensiveness of tone, a winning sadness in her more serious compositions, which tells of a soul which has been lifted from the contemplation of terrestrial things, to divine communings with beings of a purer world."

THE POETICAL WORKS OF ROGERS, CAMPBELL, MONTGOMERY, LAMB, AND KIRK WHITE.

Complete in 1 vol. 8vo.; with 6 beautiful engravings.

MILTON, YOUNG, GRAY, BEATTIE, AND COLLINS' POETICAL WORKS.

Complete in 1 vol. 8vo.; with 6 beautiful engravings.

HEBER, POLLOK, AND CRABBE'S POETICAL WORKS.

Complete in 1 vol. 8vo.; with 6 beautiful engravings.

A writer in the Boston Traveler holds the following language with reference to these valuable editions:—

Mr. Editor—I wish, without any idea of puffing, to say a word or two upon the "Library of English Poets" that is now published at Philadelphia, by Grigg & Elliot; it is certainly, taking into consideration the elegant manner in which it is printed, and the reasonable price at which it is afforded to purchasers, the best edition of the modern British Poets that has ever been published in this country. Each volume is an octavo of about 500 pages, double columns, stereotyped, and accompanied with fine engravings, and biographical sketches, and most of them are reprinted from Galiagnani's French edition. As to its value we need only mention that it contains the entire works of Montgomery, Gray, Beattie, Collins, Byron, Cowper, Thomson, Milton, Young, Rogers, Campbell, Lamb, Hemans, Heber, Kirk White, Crabbe, the Miscellaneous Works of Goldsmith, and other martyrs of the lyre. The publishers are doing a great service by their publication, and their volumes are almost in as great demand as the fashionable novels of the day, and they deserve to be so, for they are certainly printed in a style superior to that in which we have before had the works of the English Poets."

No library can be considered complete without a copy of the above beautiful and cheap editions of the English Poets, and persons ordering all or any of them will please say Grigg, Elliot & Co.'s illustrated editions.

HIND'S POPULAR SYSTEM OF FARRIERY.

Taught on a new and easy plan, being a Treatise on all the Diseases and Accidents to which the Horse is liable. With considerable additions and improvements; adapted particularly to this country, by Thomas M. Smith, Veterinary Surgeon, and Member of the London Veterinary Medical Society. In 1 vol. 12mo.

MASON'S POPULAR SYSTEM OF FARRIERY.

Comprising a General Description of the noble and useful animal, the Horse, together with the quickest and simplest mode of fattening; necessary treatment while undergoing excessive fatigue, or on a journey; the construction and management of Stables; different marks for ascertaining the Age of a Horse: also, a concise Account of the Diseases to which the Horse is subject; with such remedies as long experience has proved to be effectual. By Richard Mason, M. D., formerly of Surrey Co., Va. Ninth edition, with additions. To which is added a *Prize Essay on Mules*, and *An Appendix* containing Observations and Recipes for the cure of most of the common distempers incident to Horses, Oxen, Cows, Calves, Sheep, Lambs, Swine, Dogs, &c. &c. Selected from different authors. Also, an *Addenda*, containing *Annals of the Turf*, *American Stud Book*, Rules for Training, Racing, &c.

The publishers have received numerous flattering notices of the great practical value of these works. The distinguished editor of the American Farmer, speaking of them, observes—"We cannot too highly recommend these books, and therefore advise every owner of a horse to obtain them."

THE STOCK RAISER'S MANUAL.

A Guide to the Raising and Improvment of Cattle, being a Treatise on their Breeds, Management, and Diseases. By W. Youatt, author of a "Treatise on the Horse," with numerous illustrations. Complete in 1 vol. 8vo.

This work will be found of the greatest importance to farmers and cattle raisers throughout the United States, and should be in the possession of every farmer, as it is the most complete work on this subject ever published.

M'MAHON'S AMERICAN GARDENER.

Ninth edition, much improved. In 1 vol. 8vo.

This is an invaluable work to all who wish to obtain any information on the subject of Gardening in all its various branches.

GRIGG, ELLIOT & CO'S

RURAL REGISTER AND ALMANAC

For 1848: to be continued Annually.

For farmers and gardeners it is invaluable, giving full directions for all their work for every month in the year, and for all the States in the Union. There is no work ever published that contains so much useful and valuable information in so cheap and convenient a form; and we do say that no farmer or gardener, who is worth a "bit," should be without one. There is no pursuit in which more real rational enjoyment and comfort will follow to an industrious man than Horticultural employments.

BOOK OF POLITENESS.

The Gentleman and Lady's Book of Politeness and Propriety of Deportment. Dedicated to the Youth of both sexes. By Madame Celnart. Translated from the Sixth Paris edition, enlarged and improved. Fifth American edition.

THE BEAUTIES OF HISTORY.

Or, Examples of the Opposite Effects of Virtue and Vice, for the use of Families. 1 vol. 12mo., with plates.

"After a careful examination of this book, we can conscientiously recommend it to parents and teachers as a most meritorious performance. There are here collected, within a narrow compass, the most striking examples of individual virtue and vice which are spread forth on the pages of history, or are recorded in personal biography. The noblest precepts are recommended for the guidance of youth; and in the most impressive manner is he taught to conquer the degrading impulses which lower the standard of the human character. We have not lately met with a volume which, in design and execution, seemed so acceptable as this. The book, moreover, is handsomely got up, and illustrated with wood engravings."

THE CLERGYMAN'S ASSISTANT.

Or, Guide in Reading the Liturgy; containing Directions for Reading Correctly with the Pronunciation. By Rev. W. H. Odenheimer, of Philadelphia. 1 vol. 12mo., cloth.

LIFE OF PAUL JONES.

In one vol. 12mo., with 100 Illustrations.

"Life of Rear Admiral John Paul Jones," &c. &c., by James Hamilton. The work is compiled from his original journals and correspondence; and includes an account of his services in the American Revolution, and in the war between the Russians and Turks in the Black Sea. There is scarcely any Naval Hero of any age who combined in his character so much of the adventurous, skilful and daring, as Paul Jones. The incidents of his life are almost as startling and absorbing as those of romance. His achievements during the American Revolution—the fight between the *Bon Homme Richard* and *Serapis*, the most desperate naval action on record, and the alarm into which, with so small a force, he threw the coasts of England and Scotland, are matters comparatively well known to Americans; but the incidents of his subsequent career have been veiled in obscurity, which is dissipated by this Biography. A book like this, narrating the actions of such a man, ought to meet with an extensive sale, and become as popular as *Robinson Crusoe* in fiction, or *Weems' Life of Marion and Washington*, and similar books in fact. It contains 400 pages—has a handsome portrait and medallion likeness of Jones, and is illustrated with numerous original wood engravings of naval scenes and distinguished men with whom he was familiar.

L. G. Curtis, Esq., editor of The Commercial, Cincinnati, Ohio, speaking of this work, &c., observes:—"Life of Rear Admiral Paul Jones, illustrated with numerous engravings from original drawings." This book we prize above any in our possession. John Paul Jones was truly an extraordinary man. He had the honor to hoist with his own hands the flag of freedom, the first time it was displayed in the Delaware, and in after life declared that he attended it with veneration ever after. To Paul Jones the honor of raising up an American navy belongs. He was the first commander in the world who made the proud flag of England "come down." His life, as printed by Messrs. Grigg, Elliot & Co., should be in the hands of every intelligent American.

WALKER'S SCHOOL AND FAMILY DICTIONARY.

NEW EDITION.

FROM NEW STEREOTYPE PLATES, GREATLY IMPROVED, AND PRINTED ON WHITE PAPER.

A Critical Pronouncing Dictionary and Expositor of the English language, in which the meaning of every word is explained, and the sound of every syllable distinctly shown. To which are prefixed an Abstract of English Pronunciation, and Directions to Foreigners for Acquiring a Knowledge of the Use of this Dictionary. By John Walker, author of "Elements of Elocution," "Rhyming Dictionary," &c. &c. Abridged for the use of Schools, by an American Citizen.

P. S. This is a new edition, on fine paper, and improved in printing and binding. Parents and Teachers will please examine and order Grigg, Elliot & Co.'s Improved Edition.

An eminent writer, and a good judge of the value of Dictionaries, observes as follows:—

We have received from the publishers, Messrs. Grigg, Elliot & Co., No. 14 North Fourth Street, a copy of their new and handsome edition of Walker's Critical Pronouncing Dictionary for Schools. The present edition is decidedly the best and most convenient we have ever seen, both in regard to the size of the type on which it is printed, and the style and form in which it is issued. It has been "got up" in a handsome and substantial manner, expressly for schools—has been greatly improved and made better in every respect for teachers and scholars. All teachers who have any regard for their eyes and the eyes of their scholars, would find it to their advantage to use this edition, printed as it is from new stereotype plates and on clean white paper. The edition is for sale by booksellers and country merchants generally throughout the United States.

BOLLES' PHONOGRAPHIC PRONOUNCING DICTIONARY.

IN ONE VOL. ROYAL 8VO.

This valuable work has met with the most favorable reception from the American public. It contains more words than the 8vo. edition of Webster, and has the pronunciation attached according to the best authorities, which is a very important addition, and renders the work much more desirable for general use and reference than of any of the large dictionaries now in use. No man of business or family should be without this valuable Dictionary.

The same work abridged, in 1 vol. 12mo., we have just published also, which will be found an invaluable class book for academies, seminaries, and higher order of schools, as well as an important companion to the education of every young person.

BIGLAND'S NATURAL HISTORY

Of Animals, Birds, Fishes, Reptiles and Insects, illustrated with numerous and beautiful engravings. By John Bigland, author of a "View of the World," "Letters on Universal History," &c. Complete in 1 vol. 12mo.

☞ This work is particularly adapted for the use of Schools and Families, forming the most elegantly written and complete work on the subject of Natural History ever published, and is worthy of the special attention of the teachers of all our schools and academies.

BIGLAND'S NATURAL HISTORY OF ANIMALS

Illustrated with 12 beautifully colored engravings.

BIGLAND'S HISTORY OF BIRDS.

Illustrated with 12 beautifully colored engravings.

PERSIA, A DESCRIPTION OF,

By Shoberl, with 12 colored plates.

These works are got up in a very superior style, and well deserve an introduction to the shelves of every family library, as they are very interesting, and particularly adapted to the juvenile class of readers.

GRIMSHAW'S POPULAR HISTORIES,

FOR SCHOOLS AND FAMILY LIBRARIES.

GRIMSHAW'S HISTORY OF THE UNITED STATES

Recently brought up by the author to the present time.
Also, Questions adapted to the above History; and a Key, adapted to the Questions, for the use of Teachers and Families.

GRIMSHAW'S HISTORY OF ENGLAND.

Recently brought up by the author to the present time.
Also, Questions adapted to the above History; and a Key, adapted to the Questions, for the use of Teachers and Families.

GRIMSHAW'S IMPROVED EDITION OF GOLDSMITH'S HISTORY OF GREECE,

With a Vocabulary of the Proper Names contained in the work, and the Prosodial Accents, in conformity with the Pronunciation of Lemprière
Also, Questions adapted to the above History; and a Key, adapted to the Questions, for the use of Teachers and Families.

GRIMSHAW'S IMPROVED EDITION OF GOLDSMITH'S HISTORY OF ROME.

Revised and Corrected; and a Vocabulary of Proper Names appended, with Prosodial Marks to assist in their Pronunciation.

Also, Questions adapted to the above History; and a Key, adapted to the Questions, for the use of Teachers and Families.

GRIMSHAW'S HISTORY OF FRANCE, with Key and Questions.

GRIMSHAW'S HISTORY AND LIFE OF NAPOLEON.

The editor of the North American Review, speaking of these Histories, observes, that—

Among the Elementary Books of American History, we do not remember to have seen any one more deserving approbation than Mr. Grimshaw's History of the United States. It is a small volume, and a great deal of matter is brought into a narrow space; but the author has succeeded so well in the construction of his periods, and the arrangement of his materials, that perspicuity is rarely sacrificed to brevity.

The chain of narrative is skilfully preserved; and the author's reflections are frequently such as to make the facts more impressive, and lead the youthful mind to observe causes and consequences which might otherwise have been overlooked. As a school book it may justly be recommended.

What has been said of this volume will apply generally to his other historical works. They are each nearly of the same size as the one just noticed, and designed for the same object, that is, the use of classes in schools.

The History of England is an original composition; but the Grecian and Roman Histories are Goldsmith's, improved by Grimshaw, in which he has corrected the typographical errors with which the later editions of Goldsmith's Abridgements so much abound; and removed any grossness in language, which, in some few instances, render these valuable compends less useful in the schools to which youth of both sexes resort. He has also added a Vocabulary of Proper Names, accentuated, in order to show their right pronunciation, which is a valuable appendage to the History.

All these books are accompanied with very full and well-digested Tables of Questions, for the benefit of Pupils, and also with Keys to the same, for the convenience of Teachers.

GRIMSHAW'S LADIES' LEXICON,

And Parlor Companion; containing nearly every word in the English language, and exhibiting the plurals of nouns and the participles of verbs; being also particularly adapted to the use of Academies and Schools. By William Grimshaw, Esq.

In the Nashville Republican, we observe the following notice of this very useful book:—

In recommending the "Ladies' Lexicon," therefore, to all our readers, male and female, who have ever experienced the difficulties which it is so admirably calculated to remedy, we but do an ordinary act of justice to the author and publisher. We consider the "Ladies' Lexicon," and recommend it to our readers as a work that possesses superior claims on their attention and patronage.

THE GENTLEMEN'S LEXICON.

Or, Pocket Dictionary: containing nearly every word in the English language, and exhibiting the plurals of nouns and the participles of verbs; being also particularly adapted to the use of Academies and Schools. By William Grimshaw.

The public are again indebted to the talents of Mr. Grimshaw, for the very useful books which he has called "The Ladies' and Gentlemen's Lexicons." The peculiarity and advantages of these works may be collected from the following portion of the preface:—

They differ from all preceding works of the kind in this, that they exhibit the plurals of all nouns which are not formed by the mere addition of the letter *s*, and also the participles of every verb now generally used, and unless accompanied by a particular caution. No word has been admitted which is not now of polite or popular use; and no word has been excluded which is required either in epistolatory composition or conversation.

In giving the above extracts we take occasion to say, that teachers will find the "Ladies' and Gentlemen's Lexicons" works admirably adapted to take the place, with advantage to their pupils, of the different works recently put into their hands under the name of Expositors, &c.

☞ The above work has been introduced as a Classbook into many of our academies and schools, with great approbation.

Ruschenberger's First Books of Natural History.

FOR SCHOOLS, ACADEMIES, COLLEGES, AND FAMILIES.

DR. RUSCHENBERGER'S ELEMENTS OF ANATOMY AND PHYSIOLOGY.

For the use of Schools and Families; with 45 illustrations. 1 vol. 12mo.

This is a most valuable work, by Dr. Ruschenberger: and most admirably are the plates, representing all the different parts of the body, done. It is cheap and every parent should place one in the hands of his children.—*N. Y. Herald.*

DR. RUSCHENBERGER'S ELEMENTS OF MAMMALOGY.

The Natural History of Quadrupeds; for beginners; 75 illustrations. 1 vol. 12mo.

This number treats of all animals that in infancy feed on the milk of their mothers, from the human being down to the musquito-catching bat. Like the "First Book," it is divided into Questions and Answers, and a Glossary; and is illustrated by six plates. It is very cheap; and contains an abundance of useful information. There are thousands of persons in this country, and millions in Europe, who do not know that whales give milk.—*New York Era.*

We do not know a more useful set than this promises to be—and IS.—*New York Aurora.*

DR. RUSCHENBERGER'S ELEMENTS OF ORNITHOLOGY.

The Natural History of Birds; for beginners; 81 illustrations. 1 vol. 12mo.

New York, Feb. 9, 1846.

Sir—I have received your note of the 3d instant, together with the "Elements of Ornithology," prepared for the use of Schools and Colleges, by W. S. W. Ruschenberger, M. D., &c., and have read the work, in compliance with the request of the American Institute, that I should examine and report upon it.

I have great pleasure in highly recommending it. To say the truth, although I am somewhat blanched by the hand of time, and have many years been a student of Ornithology, I consider the present the very best introduction to that science that I have ever seen; and I might add as full praise to the other works of the series of Ruschenberger's text-books of Natural History, as far as I am acquainted with the subjects they relate to.

Dr. Ruschenberger has, in giving this series to the public, rendered a benefit to all seekers after science, as both old and young may profit by the well-arranged and valuable information these volumes contain. Your obedient servant,

To H. Meigs, Esq., JOHN J. AUDUBON.
Recording Secretary of the American Institute, New York City.

We wish we could induce our teachers generally to examine this, as well as the earlier works of Dr. Ruschenberger; they are admirably arranged, and just the very books needed for schools. The work before us, on the Natural History of Birds, is an admirable one; and no teacher should neglect to introduce the series. *Cincinnati Gazette.*

We have much pleasure in commending this series of works—the third of which, now before us, is on Ornithology. It will be found useful in the school-room, or the private study.—*U. S. Gazette.*

DR. RUSCHENBERGER'S ELEMENTS OF HERPETOLOGY AND ICHTHYOLOGY.

The Natural History of Reptiles and Fishes; for beginners; 66 illustrations. 1 vol. 12mo.

Ruschenberger's Series of Books on Natural History are among the most valuable and useful works, for the use of Schools, that have ever been published. A knowledge of Natural History is not only valuable, but deeply interesting; and no one's education can, with such facilities as these works afford, be considered complete without it.—*National Intelligencer.*

DR. RUSCHENBERGER'S ELEMENTS OF CONCHOLOGY.

The Natural History of Shells and Mollusca; for beginners; 119 illustrations. 1 vol. 12mo.

"We have no hand-books equal to these; and we think Dr. R. has conferred an obligation upon teachers and learners by producing them in an English dress, with all the advantages of well-engraved illustrations. The whole set of this work, which is furnished at a low price, will prove an invaluable acquisition to the school library."

DR. RUSCHENBERGER'S ELEMENTS OF ENTOMOLOGY.

The Natural History of Insects; for beginners; 91 illustrations. 1 vol. 12mo.

The subjects are well treated; and from the exceeding cheapness and admirable arrangement of these elementary works, they are well fitted for general use in Public Schools, Academies, and in every private library.—*New York American.*

DR. RUSCHENBERGER'S ELEMENTS OF BOTANY.

The Natural History of Plants; for beginners; 194 illustrations. 1 vol. 12mo.

We do not hesitate to say, that this is the best work of the kind and dimensions that has ever fallen under our notice. We hope all will embrace the first opportunity of procuring a copy, as we are sure they will prize it highly.—*Botanic Recorder.*

We regard this series as eminently useful, supplying adequately the instruction in Natural History necessary to a proper school education.—*North American.*

DR. RUSCHENBERGER'S ELEMENTS OF GEOLOGY.

The Natural History of the Earth's Structure; for beginners; illustrated with 300 beautiful Wood-cuts, designed to assist the learner in the course of his studies. 1 vol. 12mo.

"We agree with a competent judge in the opinion, that it is the most complete and beautiful Elementary Treatise on the subject which has been published in this country. The subject of Geology is now attracting a great deal, and will continue to excite still more attention in the United States, as our vast mineral resources are becoming more fully developed; and this work exactly suits the wants of the public, in training up the young for future study in this branch of knowledge."

The series of books of which this forms a part has been highly and justly commended by the ablest judges, as furnishing rare facilities for the acquisition of branches of knowledge, but too much neglected in our schools. We have examined the volumes with much care, and we find them well deserving all the praise bestowed on them.—*Godey's Lady's Book.*

"The above series, taken separately or collectively, is considered one of the most valuable contributions to the cause of education which has ever been published in this country."

This interesting Series of Books has already met with the most flattering reception from the American press. They have been introduced into the public schools of Pennsylvania, Massachusetts, Ohio, Maine, New York, Tennessee, Alabama, Georgia, Illinois, Indiana, the Carolinas, &c., and many of the first class Seminaries of Learning in the United States. The moderate price of this series is a great recommendation, being half the price of the common school books in use, on the same subject.

Yale College, Dec. 19, 1845.

I think this an excellent work—condensed, lucid, exact, and comprehensive—a safe guide for the pupil, and a useful review for the teacher. The illustrations are numerous and exact. B. SILLIMAN.

Extract of a Report to the American Institute.

Your committee with much pleasure recommend this highly valuable book to the attention of those who conduct our Schools, Academies, and Colleges, as a work excellently calculated to give the first outlines of the very important study of Geology to students. Nor do we hesitate to say, that all men, except learned Geologists alone, will feel, after its perusal, that they have received a great reward for a very small expense of time and money. JAMES J. MAPES.

GRIGG & ELLIOT'S NEW SERIES OF COMMON SCHOOL READERS,

Numbers First, Second, Third and Fourth.

These books are particularly adapted for an introduction into the Schools generally in the South and West; and Teachers who feel a deep interest in promoting the welfare of their pupils, will, no doubt, after a careful examination, give them the preference over all other Readers now in use.

Parents and Teachers will please read the following notice of this invaluable series of Elementary School Books.

We called attention to the above-named series of Common School books several weeks since, when publishing an advertisement for the sale of them by some of our merchants. Since that time we have had opportunity to give them a thorough examination, and we feel it due to the community in which we live, and the proprietors of those interesting publications, to notice them more particularly. They certainly contribute a valuable addition to our stock of elementary literature; in their plan and details presenting an intimate acquaintance with the necessities that demanded their production, and developing, in their prosecution, a wisdom and zeal in adapting the material at hand to the attainment of the object in view, every way worthy of commendation and confidence.

The First Class reader is exactly such a book as would interest and impress the minds and hearts of little boys and girls. Composed of short and easy words, embodying pleasant and profitable instruction, it is just the thing for infant learners, who find in it such words as they can readily pronounce, and such ideas as they can easily comprehend. In the Second and Third Class Readers the style increases in the intricacy of diction and the elevation of sentiment, in beautiful consistency with the progress of attentive and studious pupils, in the more advanced stages of primary school education. The Fourth Class Reader is an invaluable compendium of deeply interesting and instructive facts, arguments and inferences, drawn from that unfailing repository of truth, the history of the men and manners of by-gone times. It is a reprint of the "Beauties of History," consisting of anecdotes of men and women made illustrious by the splendor of their talents and virtues, or rendered eternally infamous by the vileness of their characters and crimes. It is, therefore, a fit companion for those who are completing their term of study, preparatory to entering the great arena of life; inviting and encouraging them by the bright example of the good, to walk in wisdom's narrow path, and warning them, by the wretchedness and ruin of the vicious, from entering the broad road of sin and death.

After the table of contents of the Second Reader, is a chapter giving *directions for the attainment of a correct and elegant style of reading*, the great importance of which all know the value of, but few attain. For the truth of these remarks, we refer to the books themselves.

*** Public, private and social libraries, and all who purchase to sell again, supplied on the most reasonable terms with every article in the Book and Stationery line; including new novels, and all new works in every department of literature and science.

☞ Particular attention will also be paid to all orders, through country merchants, or by mail, for Law, Medical and Miscellaneous Books, for public and private libraries, and no effort will be spared to complete all such orders on the most reasonable terms.

Deacidified using the Bookkeeper process.
Neutralizing agent: Magnesium Oxide
Treatment Date: August 2006

PreservationTechnologies
A WORLD LEADER IN PAPER PRESERVATION
111 Thomson Park Drive
Cranberry Township, PA 16066
(724) 779-2111